

FOURTH PRELIMINARY REPORT
ON THE RESTORATION OF THE
FRESCOES IN THE KARIYE CAMII
AT ISTANBUL BY THE BYZANTINE
INSTITUTE, 1957-1958

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IN July of 1958 the restoration of the paintings in the Parecclesion of the Kariye Camii at Istanbul was completed. This Fourth Preliminary Report, dealing with the results of the seasons of 1957 and 1958 is, therefore, the last of the series to be published in consecutive volumes of *Dumbarton Oaks Papers*.¹

As has been the case since 1952, the technical work of restoration was again mainly in the hands of Mr. Carroll Wales and Mr. Constantine Causis. Their skillful and persevering labors, now fulfilled, are deserving of highest praise and grateful acknowledgement. The general direction of the field work of the Byzantine Institute, which included a number of other projects in Istanbul, was again shared by the author with Mr. Laurence Majewski, Deputy Director, and Mr. E. J. W. Hawkins, Assistant Director. The fruits of their labors and those of the other members of the staff during this time are visible in other parts of the Kariye Camii, in the Fetiye Camii and the Zeyrek Camii. Students and *amateurs* of Byzantine art will also wish to join the Byzantine Institute in expressing gratitude to all private benefactors and to the Bollingen Foundation and the Samuel H. Kress Foundation for their sustained support which has made possible the uncovering and preservation of the paintings in this extraordinary monument of Byzantine art (figs. 1 and 2). To the government of the Turkish Republic and its officers the Byzantine Institute herewith expresses its deep appreciation for permitting and actively encouraging its work in the Kariye Camii and a number of other public monuments of Istanbul. The author wishes to express his personal thanks to Bay Feridun Dirimtekin, Director of the Ayasofya and Kariye Camii Museums, for his unfailing courtesies and to the members of the Commission for the Preservation of Ancient Monuments of Istanbul and the officers of the Directorate General of Museums in the Ministry of National Education who have so greatly facilitated the work.

It is now possible for the first time to present a list of all subjects depicted in the Parecclesion together with diagramatic plans indicating the position of each of the paintings in the building. The plans and the list of subjects, with cross-references to earlier reports, will be found immediately before the illustrations at the end of this report. Plan A gives the position of each of the scenes and medallions in the vaults and lunettes above the cornice (numbers 201–242), while plan B indicates the locations of the standing figures and medallions of saints which compose a frieze upon the walls below the cornice (numbers 243–269).

This fourth report deals with the latter group, but excludes the figures in

¹ The three earlier Reports appeared in volumes 9–10 (1956), 11 (1957), and 12 (1958). A final publication of the Kariye Camii in several volumes is expected to follow shortly. It will include completely illustrated catalogs of the mosaics and frescoes, a volume of studies in the representational arts, and will end with a historical and architectural survey of the building which will also present the results of archaeological investigations made during the years of work in the Kariye Camii.

the bema which were published in the Second Preliminary Report.² Outside the bema the frieze of figures consists mainly of martyrs, a majority of whom are military saints represented in full armor. It can be readily seen in plan B that only the south wall could exhibit the ideal layout for the series of saints. In this wall each of the two bays contained an arcosolium placed in the center between the piers (fig. 3). At the sides of these two arcosolia, and again on the piers, full-length military saints were depicted while two bust portraits of saints, in medallions, were placed in the spandrels above the arcosolia, as can be seen in Figure 3 which represents the "ideal" composition of the individual units of the walls. Elsewhere in the Parecclesion this arrangement was either unattainable or was subsequently altered. In all probability the south wall of the western bay was originally composed in the same manner, but the later insertion of the sculptured ornament above and around the arcosolium of Michael Tornikes³ resulted in the destruction of the two medallions that had probably existed above the arch and of parts of the two military saints at the sides (figs. 12 and 13). In the whole of the north wall this ideal arrangement could only be approximated because the presence of two doors on that side of the chapel made it necessary to place the two arcosolia off center of the bays thus destroying the rhythmic composition of the wall and reducing the amount of wall surface on which paintings could be placed.

There is among the military saints, as Delehaye has remarked,⁴ a kind of *état-major*. First in rank are the military saints *par excellence* to whom the Greeks gave the name οἱ ἄγιοι μάρτυρες οἱ στρατηλάται. Among these, Pseudo Codinus⁵ lists Demetrius, Procopius, the two Theodores, and George. St. George, however, is recognized as chief among the military saints and is often termed τροπαιοφόρος. Delehaye further remarks that Saint Mercurius should be added to these because he was only slightly less popular than the others.⁶ It is evident that the painters of the Kariye Camii arranged their military saints with an eye to protocol. The very group that is named above occupies most of the south wall, beginning at the bema, where it is arrayed in this order: George, Demetrius, Theodore the *tiro*, Theodore Stratelates, Mercurius, and Procopius.⁷ The more usual arrangement would have been to

² *Dumbarton Oaks Papers*, 11 (Cambridge, Mass., 1957), pp. 211-220, figs. 44-51.

³ See P. A. Underwood, "Notes on the Work of the Byzantine Institute in Istanbul: 1955-1956," *Dumbarton Oaks Papers*, 12 (Cambridge, Mass., 1958), pp. 271-274.

⁴ H. Delehaye, *Les légendes grecques des saints militaires* (Paris, 1909), pp. 2 ff.

⁵ *De officiis*, ed. Bonn, p. 48.

⁶ *Op. cit.*, p. 9.

⁷ It is interesting to note that this is the very same group that fills the soffits of the three great arches surrounding the *naos* at Hosios Lucas, north, south, and west (but excluding the medallions at the tops of the arches), where they are likewise represented as standing figures in full armor, in almost the same order of precedence and in the same pairings, as in the Parecclesion of the Kariye Camii. At Hosios Lucas, George and Demetrius are pendant figures in the western sides of the north and south arches. The two Theodores are pendants in the eastern sides of the same arches, the *tiro* being given precedence in the north arch over the "general" in the south arch. Mercurius and Procopius are paired in the great western arch, Mercurius in the north side, Procopius in the south. These important positions in the scheme of church decoration give the military saints a degree of "priority" over all other saints and martyrs represented in the church. For layout, see R. W. Schulz and S. H. Barnsley, *The Monastery of Saint Luke of Stiris, in Phocis*, etc. (London, 1901), pl. 34, or, the plan given in E. Diez and O. Demus, *Byzantine Mosaics in Greece* (Cambridge, Mass., 1931). At the Protaton,

rank the saints, according to importance, as pendant figures on both sides of the chapel, as was done at Hosios Lucas and elsewhere. In such an arrangement, St. George would have been placed on the north wall immediately west of the bema, next to the figure of Christ that in all probability once filled the wall of the bema on the north side. St. Demetrius would then have been placed in the corresponding position on the south side. That this was not done here is due to the fact that no space was available on the north wall close to the bema and that the wall on that side was so greatly cut up by doors and niches.

In presenting the individual figures we begin, then, with those on the south wall immediately west of the bema and continue in a clock-wise direction around the circuit of the walls (numbers 250 to 269 on plan).

250. ST. GEORGE (Figures 4 and 5)

Between the bema and the arcosolium in the south wall of the eastern bay stands the figure of St. George attired in full armor.⁸ The identification is certain for the inscription is clearly legible though in places the impasto had been scraped and required some strengthening. Placed, as he is, nearest the sanctuary, and immediately beside the Eleousa, he is given the position of honor at the head of all the saints on the walls of the chapel.

The accepted type of St. George, which is followed in this fresco, is that of a beardless youth with a rather round face, often with a low brow, and with a bushy head of hair which is short at the back of the head since it always disappears from view at the level of the ears. As in this case, the hair is nearly always treated as a mass of small tight curls which often have such heavy highlights as to suggest their being blond.⁹

Mt. Athos (G. Millet, *Monuments de l'Athos* [Paris, 1927], pls. 48 and 49), very nearly the same protocol is observed, although the set of military saints is enlarged to eight. Sts. George and Demetrius are paired, as pendants, and given the positions of honor on the eastern faces of the transept walls near the corners where they turn into the nave (George on the north, Demetrius on the south). The two Theodores come next as they stand side by side on the north wall of the nave between the north transept and the arch to the west, the *tiro* having precedence by being placed to the east of the "general." Their pendants on the south wall of the nave are Mercurius and Artemius, who are thus paired, while the pendant figures of Procopius and Eustathius form a pair at the western ends of the north and south walls, respectively.

⁸ Dimensions: height of panel, including red borders, 2.28 m.; minimum width of panel, including red borders, between the face of the pier of the bema and the left jamb of the arcosolium, 1.09 m.; height of figure, from toe at left to top of head, 1.85 m.; diameter of nimbus, .383 m.; height of green zone, .52 m.

⁹ The type is quite distinctive and remarkably consistent throughout the history of Byzantine art. Compare the fresco with the mosaic version of St. George in the outer narthex at the Kariye Camii, illustrated in color in A. Grabar, *Byzantine Painting* (Geneva, 1953), p. 136, or, with his representations at Hosios Lucas (one in mosaic in the nave, another in fresco in the lower church), Cefalù, Monreale, Cappella Palatina at Palermo, Martorana at Palermo, Protaton on Mt. Athos, Gračanica, Zica, etc., in all of which his features more or less uniformly present the same type. The color of the hair may be important as a feature of the type. In the mosaic at the Kariye Camii the hair is executed in brown glasses with so much yellow stone for the lights as to make him appear blond. In the fresco version, however, the hair now appears brown, but the surface paint in the area of the hair has suffered much loss. The most striking similarity, as to type of face, hair, and even coloring, exists between the mosaic of St. George in the Kariye Camii and the figure of a saint who is usually identified as Demetrius (although no inscription accompanies the figure) on the western face of the northern pier of the chancel in the church of St. Demetrius at Salonika (Grabar, *op. cit.*, illustration facing the title page), often dated in the seventh century. As E. Kitzinger has observed ("Byzantine Art in the Period between Justinian and Iconoclasm," *Berichte zum XI. Internationalen Byzantinisten-Kongress*, IV, 1 [Munich, 1958], p. 25),

St. George stands nearly frontally, but with a slight turn of the body and head toward the right.¹⁰ With his right hand he holds a long spear very nearly vertically, the point of the spear actually touching the red border at the top.¹¹ His left arm supports his shield and with his left hand he holds his sheathed sword in a composition which somewhat expands the figure on the right-hand side to convey the impression of filling the spandrel of the arch. His left arm and the drapery that covers it are thrust through the arm straps that are attached to the inner face of his circular shield.

Since the costumes of the military saints are often very similar, much of the following detailed description of St. George also applies to others, and subsequent descriptions will, therefore, be more summary. The saint wears violet colored pantaloons which are ornamented just below the knees by narrow bands of yellow. His feet and ankles are bound with gray winding strips which are tied at the tops. Over the pantaloons he wears a short warrior's tunic of blue. The skirt of the tunic, visible below his armor, contains a considerable amount of blue pigment which is generally used rather sparingly in the paintings of the Parecclesion. The darks of the skirt are actually the blue-black of the background with a few darker black lines indicating the drapery folds. The sleeves of the tunic are similarly painted and have reddish yellow cuffs.

His armor consists of the type of cuirass of bronze to which two valances, or overlapping skirtings, are attached at the bottom to protect the thighs and hips, and at the armholes to protect the upper arms. The breast plate of the cuirass (*thorax*) is the most highly decorative of any worn by the military

the latter figure is utterly different from the other representations of Demetrius in the same church (which are remarkably consistent) or the usual type accorded Demetrius elsewhere. He is so similar to the type of St. George that in my opinion the Salonika mosaic should be identified as one of the earliest of the representations of St. George that has come down to us. (In the color plates of Grabar, *op. cit.*, contrast the figure in question on the page opposite the title page, with the typical version of St. Demetrius at Salonika on p. 50. For illustrations of St. Demetrius in other mosaics in his church at Salonika, see G. and M. Soteriou, *The Basilica of St. Demetrius at Thessalonika* (in Greek), 2 (Athens, 1952), pls. 61, 62, 67, 72, 77. For further comments on the type of Demetrius, see *infra*, p. 192 and note 18). Kitzinger's suggestion, *loc. cit.*, that this mosaic, on the western face of the southern pier at the chancel, represents St. Bacchus (because it is pendant to the mosaic of St. Sergius, Bacchus' twin) is difficult to sustain. Not only should Bacchus have his attribute, the *maniakion*, as Sergius has in his mosaic (Soteriou, *op. cit.*, pl. 65a), but he should be represented with long locks of hair that fall to the shoulders behind the ears as is again the case with his "twin" Sergius in the mosaic. It is true, however, that in the pre-iconoclastic encaustic icon from Mt. Sinai, now in Kiev (O. Wulff and M. Alpatoff, *Denkmäler der Ikonenmalerei in kunst-geschichtlicher Folge* [Hellerau bei Dresden, 1925], p. 13, fig. 3) the two saints have short curly hair and, as types, closely resemble St. George. However, as usual, they wear the *maniakion*. (see *infra* p. 206 and note 55). The striking similarity of type that exists between the mosaic here suggested to be that of St. George, at Salonika, and the saint who stands at the right in the encaustic icon representing the enthroned Madonna with two standing saints at the Monastery of St. Catherine, Mt. Sinai (G. and M. Soteriou, *Icones du Mont Sinai*, I [Athens, 1956], pl. 4 ff.) would seem to identify the latter as another pre-iconoclastic representation of St. George. His pendant, at the left, probably represents St. Theodore Tiro (see *infra*, note 20). See also the later icons of St. George at Mt. Sinai (*ibid.*, figs. 52, 62, 167, 169, 177).

¹⁰ It will be seen that the standing figures on the south wall of the eastern bay and the pier between it and the western bay (figs. 4, 8, and 10) all turn toward the right with increasing emphasis, and that in the western bay the first figure (fig. 12) stands frontally, followed by figures who turn toward the left (figs. 13 and 14).

¹¹ Evident in several of these figures is the artist's desire to fill the spaces available to him and even at times to extend beyond the confines of his borders (figs. 10 and 13).

saints. From a boss in the form of a rosette in the center there radiates a kind of pinwheel design in S curves. For the middle tones the bronze material of the breast plate is represented by an olive green color. The same color is used for the darks, but in so dark a hue that the effect is that of a deep brown, almost black. The highlighting, which defines the design, is painted in yellow. The two valances around the hips and those protecting the upper arms, which probably represent series of vertically suspended strips of leather, are painted in red, orange-yellow, and yellow, with white for highlights. The same colors are used for the wide collar which laps over the cuirass at the shoulders around the neck. The skirts and armlets seem to attach to metal (iron) girdles, painted gray, which in turn are attached to the cuirass itself. The costume is completed by a red mantle thrown loosely over his right shoulder and left arm and covering the back of the figure.

The shaft of his spear is painted reddish brown, the head in grays. The scabbard of his sword is dark blue-violet as is the belt that twines around it. The metal tips of the scabbard and the belt and the two bands on the scabbard, near the hilt, are yellow. The hilt of the sword itself is reddish brown. The inner face of the shield is painted in yellows and browns in a pattern of scales, while the small portion of the outer face of the shield, visible along the right side, is in blues and blacks with white highlights.

251, 252. ST. FLORUS (Figure 6) and ST. LAURUS (Figure 7).

The two saints chosen to be represented in the medallions¹² above the arcosolium in the south wall of the east bay were the twin brothers Florus and Laurus. According to their notices in the *synaxaria*, they were natives of Byzantium where they were employed as sculptors' apprentices. They were martyred in Illyricum, and their relics brought to Constantinople in the reign of Constantine the Great. Almost exact counterparts of these medallion-portraits of the two saints are to be found, in mosaic, in the outer narthex of the Kariye Camii in the soffit of the western arch of the second bay. There they are also paired with one another and bear facial characteristics that are very similar to the frescoed versions.

The two saints turn their heads very slightly toward one another and both doubtless held small crosses in their right hands, as Florus does and as is usually the case in the extensive series of martyr medallions in the Kariye Camii, both in mosaic and in fresco. Florus holds his left hand vertically, palm outward, beside the cross.

The backgrounds of the two medallions are composed of three concentric zones which darken in value toward the center.¹³ The background of the medallion of Florus is rendered in three values of the same pink color that was used in

¹² Dimensions: diameter of the medallion of Florus, including border, .51 m.; diameter of halo of Florus, .265 m. The diameter of the medallion of Laurus was originally the same as that of Florus, but owing to the fracture in the wall, which passes through the medallion, and the displacement of .08 m. caused by the earthquake, the present horizontal width is .59 m. The diameter of the halo of Laurus is .285 m.

¹³ The two outer zones measure about .06 m. in width.

those of Melchizedek (no. 239)¹⁴ and the Archangel Michael (no. 242),¹⁵ while that of Laurus is painted in three values of yellow.

The outer garment of St. Florus is worn over the shoulder and breast at the right. It is painted in earth reds with highlights of pink and is ornamented with gold brocades at the neck and shoulder. Beneath this is a blue garment that is visible over the shoulder at the left. Most of this area is the blue-black of the general backgrounds, but the impression of a blue garment is conveyed by a few strokes of light blue pigment. This garment seems to have borne a *tablion* on the breast which is partly concealed by the outer garment. The *tablion* is painted in yellows and browns.

Only one of the garments of St. Laurus is at all preserved or visible in the two widely separated fragments. These are reddish brown. The fragment at the left retains a small part of a gold brocaded ornament, possibly part of a *tablion*.

253. ST. DEMETRIUS (Figures 8 and 9)

The pendant figure to St. George, on the right-hand side of the arcosolium in the south wall of the east bay, is St. Demetrius.¹⁶ Although most of the impasto of his inscription had been scraped away there can be no doubt as to the identification of the figure for parts of the letters *mu* and *eta* are well preserved and some of the other letters can be deciphered on close inspection.

The Saint (fig. 8) stands nearly frontally, but with his body turned slightly to the right while the head turns a little, and is inclined, to the left. His full weight rests upon his right leg, and his left leg is flexed. His right hand, extended far to the left, holds the shaft of his spear which rests on the ground near his right foot.¹⁷ The diagonal line of the spear and the extended right arm thus help to fill the wide space available in the spandrel of the arcosolium and bring the figure into compositional relationship with St. George and the medallions above the arch. His left hand rests lightly on the rim of his shield which, at his left, hangs suspended from his right shoulder by a strap. Behind the shield the sheathed sword is held in the crook of his left arm.

The face (fig. 9) is that of a beardless youth and in general conforms to the type adopted for St. Demetrius.¹⁸ It is one of the best preserved heads in the

¹⁴ "Second Prelim. Report," *op. cit.*, pp. 184 f., and fig. 14.

¹⁵ "First Prelim. Report," *op. cit.*, pp. 279-281, and fig. 84.

¹⁶ Dimensions: height of panel, including red borders, 2.25 m.; minimum width of panel, including borders, between the right jamb of the arcosolium and the pier at the right, 1.10 m.; height of figure, from toe at left to top of head, 1.805 m.; diameter of nimbus, .385 m.; height of green zone, .51 m.

¹⁷ A posture which is very similar to that of the same saint at the Protaton (Millet, *op. cit.*, pl. 48, 1).

¹⁸ It is more difficult to determine the characteristics of Demetrius than those of George (see above, p. 189 and note 9). He is definitely a youth and beardless, tends to be tall and slender, with a fairly long neck and face, as in our fresco and again in his seventh-century mosaics, such as the one on the eastern face of the south pier at the chancel in his church at Salonika (Soteriou, *op. cit.*, pl. 67). His hair is short, sometimes rather closely cropped, as at Salonika, but never as bushy as that of St. George. While it may be wavy, it is often rather straight, and in the works of the better masters is never curly. In his images at Salonika, which can be assumed to be among the earliest and most nearly "canonical" examples, the hair is dark. One can see these characteristics rather dryly expressed in the figure of Demetrius at Cefalù and note how he differs from St. George who stands beside him. Other good examples are found among the icons of Mt. Sinai (Soteriou, *op. cit.*, figs. 47, 70), in the

entire series of frescoes. The hair is brown with yellow lights. The shading of the face, especially at the left, and the shadow below the chin are terre verte. Brown is merged into the terre verte in the modelling of the chin and the right side of the face. The flesh tones in the full lights are warm yellows brightened by pink at the cheeks, the upper part of the forehead, and in the right side of the neck. Fine, short, diagonal strokes of white mark the highest lights, especially on the left side of the face, neck, and eyes. The lips are pink with outlining in reddish brown.

His pantaloons are yellow with narrow ornamental bands of blue below the knees. His feet and ankles are bound with spiral wrappings of gray which are tied at the top. Over these he wears a short red tunic with tight sleeves and narrow yellow cuffs. The lining of the tunic, visible at the lower left, is pink.

Over the tunic, and suspended from the cuirass, are three skirtings which form part of his armor and protect the thighs. Similar protective elements cover the upper arms where sleevelets are attached at the arm holes of the cuirass. These flexible elements of the armor are painted yellow in the middle lights and brown in the shadow areas. The edges of the strips that compose the skirting are outlined at the ends in white lines, while the narrow strips that alternate with wider ones are edged with white and blue. The general tone of the cuirass is a greenish yellowish gray which seems to have been applied over red. On this a pattern of small diagonal scales was painted in thin white paint with heavy accents for the highlights in white impasto. White and gray dots of heavy impasto are applied on a number of the individual scales. The bottom edge of the cuirass, the narrow edging of the joint along the left side, a collar around the neck, an elaborate flange around the upper arm, and a kind of girdle across the middle — all are painted in two values of gray with white lights. A short green mantle that hangs down the back from his left shoulder completes the costume.

Only the inner side and right edge of his circular shield are exposed to view. The inner face of the shield is painted in grays and has a rectangular ornament in the center between the two semicircular arm straps. These and the strap from which the shield hangs are painted black. The rim of the shield is yellow. The sword, with a gray and white hilt, is sheathed in its red scabbard which is reinforced by two yellow bands.

254. ST. THEODORE TIRO (Figures 10 and 11)

St. Theodore the *tiro* (fig. 10) occupies the face of the southern pier between the two bays of the Parecclesion.¹⁹ The Saint stands in a rather ex-

Protaton (Millet, *op. cit.*, pl. 48, 1), and in the church of St. Demetrius at Ochrid (V. R. Petković, *La peinture serbe du moyen âge*, II [Belgrade, 1934], pl. 124), the latter being particularly close to the version at the Kariye Camii. For information regarding the military saints in the Sicilian mosaics, which I have used in this report, I am indebted to my colleague, Professor Kitzinger, who has kindly permitted me to consult his file of photographs.

¹⁹ Dimensions: height of panel, including red borders, 2.25 m.; width, including borders, 1.115 m.; height of figure, from toe of right foot to top of head, 1.905 m.; diameter of nimbus, .39 m.; height of green zone, .485 m.

aggerated swaying posture which one associates with Gothic art of the fourteenth century, with his full weight balanced on the left side and his head turned strongly toward the right. The rising curve along the left side of the body carries toward the right through the arm at the left, continues through the shoulders, and returns through the loop formed by the arm at the right. The compositional direction toward the right is further emphasized by the strong diagonal lines of the sash across the breast, the spear which he holds in his right hand, and the shield which hangs behind his shoulder at the right. Both shield and spear break out of the confines of the right-hand border of the panel. The purpose of this composition can be observed if it is viewed in conjunction with the figure of St. Procopius (fig. 14) on the pier to the right, for the two Saints act as compositional pendants to one another and serve to bracket the composition of the wall between them by means of their strong counter movements.

While the condition of the figure is good, the head (fig. 11) has suffered some losses of surface paint. More serious is an area of lost plaster in the left side of the face, about 8 cm. long, which extends vertically from the hairline through the right eye, parallel to the nose. The Saint is represented with a rather long narrow face, a pointed beard of moderate length, and a moustache.²⁰

In his costume St. Theodore differs in some respects from all the others, notably in the sleeveless outer tunic worn over his armor and in the type of shield that he carries. His pantaloons are brown and his spiral leggings are gray. The short tunic with tight sleeves, worn under the armor, is red with gold brocade cuffs. The garment is visible also in the shoulders, and in the gaps between the protective sleevelets and the cuirass, where very little of the cuirass itself is visible. The lower part of the skirting of flexible armor can be

²⁰ The type for Theodore seems to have been formulated in pre-iconoclastic times before a distinction came to be made between two Theodores. (Delehay, *op. cit.*, p. 15 ff., discusses the evidence of an early but widespread cult of the Saint and suggests that originally only the *tiro* existed in legend whereas the "general" seems to have made an appearance by the ninth century at the latest. This explains why the pre-iconoclastic images so seldom give the surname in their inscriptions.) For an early pre-iconoclastic image of Theodore that conforms to the type of the *tiro* see the Coptic textile at the William Hayes Fogg Art Museum (Cambridge, Mass.), accession no. 1939.112, published by W. R. Tyler in the museum's *Bulletin*, IX, 1 (November 1939), p. 2 ff., figs. 1-3, 5a and b. He is characterized by a long face with a dark, moderately long, *pointed* beard and a moustache. The hair of the head is short and curly. Essentially the same type appears again in the apse mosaic at SS. Cosmas and Damian Rome (G. Matthiae, *SS. Cosma e Damiano e S. Teodoro* [Rome, 1948], pls. 3 and 9) and in S. Theodore, Rome (*ibid.*, pl. 38). The figure at the left in the encaustic icon of Mt. Sinai cited above, note 9, is one in which the type is perfectly expressed and for that reason it was suggested that the figure should be regarded as that of Theodore. Another icon of Theodore at Mt. Sinai, of the sixth or seventh century, this time inscribed, is of the same general type. (Soteriou, *Sinai*, fig. 15). After Iconoclasm, and after two Theodores came to be recognized, the *tiro*, in general, conforms to this type, as in the mosaic at St. Demetrius in Salonika representing the Virgin in *deesis* to the left of a saint whom Soteriou, however (*St. Demetrius*, I, p. 195, and II, pl. 66), regards as the "general." Still other examples of the type are found at Hosios Lucas (two mosaics, one in the north arch of the nave, the other above the window in the east wall to the south of the apse), at the Martorana and in the Cappella Palatina in Palermo. Usually, one of the points of distinction between the Theodores is that the *tiro*'s beard, while it may be wavy, comes to a single point, as in our fresco and the examples cited above, whereas the "general" has a double beard, in two lobes of curly hair (*infra*). Sometimes, however, the *tiro* was given a forked, but pointed, beard as at the Protaton and Chilandari (Millet, *op. cit.*, pls. 48, 3 and 74, 3). Other, more correct but late, examples of the *tiro* are: the Lavra (*ibid.*, pl. 139, 4), and Peć (Petković, *op. cit.*, II, pls. 92 and 105).

seen between the two tunics. The protective sleevelets that cover the upper arm and the shirting below are painted, as usual, in yellows and browns with white highlights. The sleevelets are ornamented with scales and coiling motifs. The cuirass can be seen mainly in a small area of the shoulder at the left. It is painted in dark brown while the collar around the opening for the neck is yellow. The sleeveless outer tunic is painted yellow. His mantle, which is of a beautiful blue-violet color, is tied tightly, like a sash, across his breast and knotted below his right arm. Below and to the right, the mantle is blown out in a complicated train of flying drapery.

The Saint carries a curved triangular shield whose lower point is concealed behind the figure.²¹ The inner face is painted white and has a decorative border in yellow. It is suspended from his shoulder by a black strap which attaches to the black arm-supports on the inner face. With his left hand he holds his sheathed sword by its belt, which is also black. The scabbard is red while the hilt of the sword itself is reddish brown and yellow.

255. ST. THEODORE STRATELATES (Figure 12)

To the left of the arcosolium in the south wall of the western bay, partially destroyed by the insertion of the sculptured decoration of the tomb of Michael Tornikes, is the figure of the second military saint who bears the name Theodore (fig. 12).²² The inscription giving his name is preserved in the left side of the panel but his surname, which once existed to the right of the head, is now lost. He can definitely be identified, however, as Theodore Stratelates, the almost inseparable companion of Theodore the *tiro* in church decoration.²³ The head of the Saint, too, identifies him as the "general," for the type most frequently adopted in later Byzantine art depicts him, as he is here, with bushy hair and a beard of moderate length which, in the best examples, is rendered as a double beard with two separated lobes at the bottom.²⁴

The Saint stands frontally posed, with his weight evenly distributed on both feet. He holds his spear at a slight angle before him with his right hand. His shield and sword were doubtless at the far right in the areas now destroyed. He wears violet pantaloons with a decorative band of yellow around each calf. The foot at the right, partially destroyed, shows that he wore a kind of soft

²¹ Pointed shields are often found in representations of St. Theodore Stratelates, as at the Lavra, Catholicon, Mt. Athos (G. Millet, *op. cit.*, pl. 139, 4); twice in the churches at Peć (Petković, *op. cit.*, II, pls. 92 and 105); at Psača (*ibid.*, pl. 171). Shields of this type appear also in the hands of soldiers in narrative scenes, as at Lesnovo (*ibid.*, pl. 156).

²² Dimensions: height, including borders, 2.245 m.; original breadth at bottom, including borders 1.08 m.; height of figure, from bottom of his loosed boot to top of head, 1.995 m.; diameter of halo .38 m.; height of green zone, .49 m.

²³ In later centuries the two seem to have achieved equal prominence in church decoration and are usually paired with one another as they are in the Kariye Camii. See, for example, Hosios Lucas (*supra*, note 7) the Protaton, Mt. Athos (Millet, *op. cit.*, pls. 48, 3, 49, 3); the Lavra (*ibid.*, pl. 139, 4); Chilandari (*ibid.*, pl. 74, 3); or several of the churches at Kastoria (Pelekanides, *Kastoria* [Athens, 1953], *passim*), in all of which the two Theodores stand side by side.

²⁴ See most of the examples cited in the preceding note, to which add the fourteenth-century mosaic icon of the Hermitage, Leningrad (V. Lazareff, *History of Byzantine Painting*, II [Moscow, 1948], fig. 289); Dionysiou (Millet, *op. cit.*, pl. 203, 2); Peć (Petković, *op. cit.*, II, pl. 92), and the church of the Anargyroi at Kastoria (Pelekanides, *op. cit.*, pl. 21a).

boot or buskin which rises about one third of the way to the knee. These were red with two bands of yellow ornament around them. The buskin of the right foot has been removed and the Saint seems to stand upon it with his bare right foot.²⁵ Here, one can see the slit in the bottom of the leg of the pantaloons and the bindings that wrap around the ankle.

The origins of the phenomenon of the "one shoe off and one shoe on" are shrouded in ancient lore, and its meaning probably depended upon the category of the person who wore only one shoe or the nature of the occasion which called for this detail of costume.²⁶ With specific reference to warriors, however, it appears to have become an attribute of the hero who is engaged in a perilous undertaking, although the ancients sometimes ascribed practical advantages to fighting with one bare foot.²⁷

The short tunic with long tight sleeves, worn under the armor, is red with yellow cuffs at the wrists. There are two skirtings or valances attached to the bottom of the cuirass. The lower skirting is in grays of three values and the upper in yellows and browns with some accents of very dark red. The cuirass is painted in the same colors that were used in suggesting the bronze material of St. George's cuirass, that is, a general tone of olive green, with dark brown and some black for the main lines of drawing, yellows in three values for the design, and a white dot in heavy impasto on each scale of the design. The main lines of the design of the cuirass make parallel, diagonal, curving lines from the upper right to the lower left. The girdle at the bottom of the cuirass, to which the skirtings are attached, and the two diagonal reinforcements of the cuirass which meet in a lozenge at the center, are painted in grays, as usual. An area of loss had occurred in the central lozenge which is filled with new plaster

²⁵ A related phenomenon will be observed in the painting of Artemius or Nicetas (no. 264, fig. 25 *infra*) where the toe of the right buskin is torn open to reveal his bare toes. Similar instances of warrior saints with one bare foot (*monosandalos*), or with toes of one or both feet exposed, occur elsewhere in Byzantine art, as in the Catholicon at the Lavra, Mt. Athos, where George, Demetrius, and Theodore Stratelates have bare toes while Theodore *tiro* has a bare right foot (Millet, *op. cit.*, pl. 139, 3 and 139, 4). In these instances the Saints wear spiral leggings wound around their feet and ankles. Similarly, the Archangel Michael, when represented in full armor, sometimes has one bare foot, as at the Patriarchal church at Peć (Petković, *op. cit.*, I, pl. 78b).

²⁶ I am indebted to Dr. William A. S. Dale of the Toronto Art Gallery for references which he gathered in preparing a forthcoming study of the iconography of certain western medieval ivories. J. G. Frazer, *The Golden Bough*, Part II, *Taboo and the Perils of the Soul* (London, 1914), pp. 311f., associates the custom of having one foot bare with certain magical religious ceremonies, such as rites of purification, or with the liberation from the magical effects of knots, or as a sign of consecration or devotion on the part of those who find themselves in hazardous circumstances, especially fighting men.

²⁷ Frazer, *loc. cit.*, cites, for example, Thucydides' account of an attack by the Plataeans against the enemy's walls (III, 22). The Plataeans, says Thucydides, "not only were lightly armed, but also had only the left foot sandalled," and he explains this on the grounds that this was to prevent slipping in the mud. The Scholiast on Pindar's *Pythian Odes* (IV, 133) remarks that the Aetolians were shod on only one foot "because they were so warlike." Frazer also refers to Virgil's description (*Aen.* VII, 689ff.) of the militia of ancient Latium, to Jason in his quest of the golden fleece, and to Perseus when he undertook to cut off the Gorgon's head, in all of which the heroes were shod on only one foot. In Christian art the representation of military saints with one shoe off is certain to have had closer connections with the classical use of the motif, as an attribute of the hero engaged on a dangerous mission (even if in origin it had magical significance as a protective talisman to ward off an evil fate), than it has to the allegorical uses of the same motif in the sixteenth century in the West, as they are represented in the drawings of Urs Graf and others that are discussed by W. Weisbach, "Ein Fuss beschuht, der andere nackt," *Bemerkungen zu einigen Handzeichnungen des Urs Graf*, *Zeitschrift für schweizerische Archaeologie und Kunstgeschichte*, IV (1942), pp. 108-122.

and given a gray tone. A loose cloak or mantle hangs down the back of the figure. This is meant to convey a blue color, but is actually the blue-black of the background with the lines of the folds in deep black.

After the marble reliefs were placed over the face of the arcosolium, some Byzantine repairs and repainting were carried out in the preserved parts of the figure. They occur at the right in areas of the skirting, half way up the cuirass, and in the right side of the head. A vertical strip of new plaster about .25 m. wide, extending from the bottom of the sculpture to the floor, represents a repair made by the staff of the Institute where original plaster had been lost. In addition, repairs were made by the Institute in a small area of the hair to right of center, and in two smaller areas, one in the hair at the left and another near the tip of the beard.

256. ST. MERCURIUS (Figure 13)

To the right of the tomb of Michael Tornikes is the figure of St. Mercurius.²⁸ The painting suffered damage, similar to that of Theodore Stratelates, when the reliefs were set in place. The Saint stands frontally posed, but with his head turned to the left while his glance is directed toward the right. If he carried a spear at all, which is doubtful, nothing of it now remains. His right hand grasps the hilt of his partially drawn sword and with his left he holds the scabbard. The circular shield, its inner face and rim at the right exposed to view, hangs suspended behind his left shoulder by a strap slung over his right shoulder.

In spite of the damaged condition of the surface paint in the area of the head, the features are clearly preserved. He is depicted in the type that was usually adopted for Mercurius, that is, as a youth with a sparse beard and moustache.²⁹ The treatment of the head is a particularly good example of a phenomenon frequently found in early Palaeologan art in which, as it were, a profile view of the hair of the head is combined with a three-quarter view of the face—a mode of representation that results in very pronounced bulges in the forehead and in the back of the head.

The legs are clothed in yellow pantaloons, decorated with green bands above and below the knees, and in gray spiral leggings. His short tunic with long sleeves is of blue-violet. Below the cuirass are three of the usual overlapping skirtings painted in yellows and browns with white highlights. These are covered at the left by what appears to be another skirting attached to the

²⁸ Dimensions: height of panel, including borders, 2.22 m.; original breadth at bottom, including borders, 1.08 m.; height of figure from toe to top of head, 1.855 m.; diameter of halo, .39 m.; height of green zone, .435 m.

²⁹ The famous "Painters' Manual" of the monk and painter Dionysius of Fourna (Ἐρμηνεία τῆς ζωγραφικῆς τέχνης, ed. A. Papadopoulos-Kerameos [St. Petersburg, 1909], p. 157) characterizes Mercurius as νέος ἀρχιγένης—a youth who is beginning to grow a beard. One of the most literal interpretations of such a characterization is to be seen in the half-length figure of Mercurius in the Cappella Palatina at Palermo. There the head is covered by a mass of short curls and the beard is limited to a narrow fringe outlining the chin and cheeks from ear to ear. A faint moustache is indicated, but otherwise the face is beardless. A similarly sparse beard is given the Saint in his medallion at the Martorana. Other examples of the type are also found at Hosios Lucas, lower church; the Protaton (Millet, *op. cit.*, pl. 49,1); Gračnica (Petković, *op. cit.*, I, pl. 61a); Peć (*ibid.*, pl. 80b); Psača (*ibid.*, II, pl. 170).

bottom of the cuirass. This seems to be a solid, though pliable, piece of armor covered with small scales. It is painted in the same colors as the skirtings to the right which are composed of separate vertically suspended strips. Over the cuirass, around the neck, is a wide collar which is treated like the skirtings below the cuirass. The cuirass itself is painted in dark olive green to represent bronze and is ornamented with rays, foliate designs and scales in yellow with occasional impasto dots of yellow. The girdles of gray metal around the bottom of the cuirass and at its arm holes are supplemented by a wide girdle around the middle which is also gray. The latter is ornamented at the center with a small bust figure with a pentagonal nimbus and by other small decorations. Drawn diagonally across the breast, and knotted at the center, is a red mantle which falls down the back of the figure to become visible at the lower left and right.

The inner side of the shield is painted gray and is ornamented with a scale pattern. At the far right a little of the exterior face is indicated in yellow with outline drawing in reddish brown. The partially drawn sword is gray and the scabbard is brown with reinforcing bands and a fleur-de-lis in gray. The belt, which is coiled around the scabbard, is a dark blue-violet.

257. ST. PROCOPIUS (Figures 14 and 15)

The wide pier at the western end of the south wall of the Parecclesion provides space for a panel containing two figures (fig. 14). The first of these, at the left, depicts St. Procopius³⁰ in a particularly striking attitude, with feet widely spaced, body turned somewhat to the left, and head and glance directed more sharply in the same direction. The full weight of his massive and very solidly constructed figure rests upon his left leg. With his upraised right hand he wields a naked dagger. His left hand, considerably extended toward the right, holds the pointed end of his sheathed sword as it rises diagonally toward the left to lean against his shoulder and pass behind his head. His circular shield, whose exterior face is exposed in three-quarter view, stands vertically on its edge on the ground to the right.

The three letters of the first line in the inscription which gives his name are largely preserved. While the second row of letters is effaced, the final *omicron* and part of the terminal *sigma* are preserved, thus fully identifying the figure. Even without the inscription the identity of the Saint would be apparent from the very pronounced type that was accorded to St. Procopius in Byzantine art (fig. 15). Characteristic of him are the round and beardless face of the youth, coupled with the treatment of the wavy, but not curly, hair which passes behind the ears, and falls almost to the shoulders.³¹

³⁰ Dimensions: height of panel, including red borders, 2.22 m.; total width of panel, including borders (width of pier), 1.725 m.; height of figure of Procopius, from toe of foot at right to top of head, 1.905 m.; diameter of halo, .38 m.; height of green zone, .50 m.

³¹ In these respects compare figure 15 with representations of the Saint at Hosios Lucas (his mosaic in the western arch of the nave and his medallion, in fresco, in the lower church); the Cappella Palatina and the Martorana in Palermo; Mt. Athos: Protaton (Millet, *op. cit.*, pl. 53, 2), Chilandari (*ibid.*, pl. 74, 4), St. Paul, chapel of St. George (*ibid.*, pl. 192, 1), Dionysiou (*ibid.*, pl. 202, 2); the Serbian examples: Karan (Petković, *op. cit.*, II, pl. 117), Pavlica (*ibid.*, pl. 195); or at Kastoria: Church of the Anargyroi (Pelekanides, *op. cit.*, pl. 23 b), St. Nicholas (*ibid.*, pl. 58 b), St. Athanasius (*ibid.*, pl. 154 a).

The faces of St. Procopius and those of the other two figures in this corner of the Parecclesion (St. Sabbas Stratelates, fig. 16, and an unknown saint, fig. 18) are the most perfectly preserved examples of facial representation in the entire chapel and, together with the face of St. Demetrius, form a true basis for judging the quality and style of the paintings in the Kariye Camii as they were in their original state. The skillful strokes of the brush are everywhere apparent in this head. The face itself is modelled with *terre verte*, shaded with brown, and has the main flesh tones of yellow brightened with red on the forehead, cheeks, and neck. The play of light is skillfully suggested by the short strokes of white that parallel the directions of the brush work with which the features were constructed. In this instance the hair, which so often suffered most from the effects of the covering materials, has survived in relatively good condition. The hair is rendered in browns with yellow lights.

The Saint wears blue-violet pantaloons and, on his feet, white buskins that seem to be made of a soft pliable material, possibly leather. They fit rather loosely and slip down at the ankles. They are supported from the back by white thongs which are crossed and knotted below the knees. Over the pantaloons he wears a short blue tunic which is mostly the blue-black of the background, with drawing in black and with blue pigment very sparingly used. The sleeves of the tunic are of the same colors and have reddish yellow cuffs. Over the tunic the warrior wears what appears to be a short jerkin with short sleeves, possibly of leather or chain mail covered with scales. The skirt of this garment, which is slit up the left side, is visible below the cuirass and its short sleeves can be seen to emerge through the armholes of the cuirass. This armored garment is painted in a reddish yellow color with yellow scales. Rendered in the same colors and with the same scale pattern is a second armored garment which seems also to be of the same materials. It is sleeveless and very short and is worn over what appears to be the cuirass. The latter is painted in gray and blue and is, therefore, similar in color to the under tunic. It is ornamented around the waist, the neck, and the armholes by a decorative fringe of gray. Above the fringe at the waist the cuirass is bordered by three narrow bands, the lower one gray, the central one red, and the upper one yellow. The costume is completed by a red mantle which is bound around the breast as a sash, rises across the back of the shoulders, and wraps around his left arm where it falls in a cascade of drapery.

The empty scabbard for the dagger is bluish violet with reddish yellow ornaments. It is worn high up near his left shoulder where it hangs from a dark red strap that passes over his right shoulder and around his neck. The drawn dagger is white and gray. The scabbard for the sword is also bluish violet and its belt, which coils around it, is dark red. The shield is divided into concentric zones. The outer zone is gray and is decorated with ornamental motifs. The next, and widest, zone is a light reddish violet and is unadorned except for a few dark, scale-like, forms in the lower part. The inner zone of gray is subdivided into several lesser bands and at the center of the shield is a boss in the form of a human face, seen in near profile.

258. ST. SABAS STRATELATES (Figures 14 and 16)

The last figure on the south wall is identified by the inscription as St. Sabas Stratelates.³² Although he is a military saint, he is not represented in warrior's costume, but in the tunic and chlamys of a courtier.³³ He stands frontally posed, but with head (fig. 16) turned slightly to his left. His chlamys is thrown back over his right shoulder, thus exposing the tunic on that side. With his right hand he holds before him the small white cross that denotes the martyr. His left hand is concealed beneath the chlamys.

Although parts of the costume have suffered loss of surface paint, the head is almost perfectly preserved and is, indeed, one of the finest specimens of portraiture to have survived in the Kariye Camii. His is a long thin face, with hollow cheeks and lofty brow. The dark brown hair is rather sparse at the top of the head, but falls in wavy curls behind the ears almost to the shoulders. The beard, of moderate length, terminates in two curly locks.

The tunic is red and was decorated at the hem, collar, shoulders, and cuffs with gold brocades studded with red and green gems and with pearls, the latter represented by white dots of impasto. While the red of the garment is well preserved, the yellows of the brocades and much of the paint of the gems that lay over it, have flaked. The green chlamys, which is fastened at the breast, is not well preserved. It bore a yellow tablion which is traceable at the vertical edge near the hand. Roughly incised lines scratched in the plaster define its general contours. The right foot has been entirely destroyed. As can be seen from the left foot, he wore red buskins with a yellow band of ornament at the ankles.

259. AN UNKNOWN SAINT (Figures 17 and 18)

The western end of the Parecclesion is separated from the outer narthex by two anta walls and two columns which support a very open tympanum. The southern anta wall³⁴ had lost its frescoed plaster along its right edge throughout its height in an area that widened to the full width of the anta at the bottom of the painted panel containing the figure of a saint. New plaster was applied over the area of loss. The field of the panel was here given a dark gray tone and the lost parts of the borders were reconstituted in red.

The figure painted on this anta wall is that of a martyr whose identity

³² Dimensions: height of figure, 1.89 m.; diameter of halo, .38 m. Cf. note 30 for dimensions of the panel. The inscription to the right of the head preserves in its second line the letters *tau, eta, lambda* which suffice to identify the particular Sabas. A Gothic officer whose feast is celebrated on April 24, he is said by the *Synaxarium Constantinopolitanum* (*Propylaeum ad Acta Sanctorum, Novembris*, col. 627,10) to have been martyred in Rome. In this source he is referred to as St. Sabas Stratelates (not to be confused with the later martyr Sabas Gothus). This Sabas is rather infrequently represented in extant works of art, but see his image at Studenica (Petković, *op. cit.*, II, pl. 3). He was depicted also at Gračanica, Ravanica, and Kalenić (*ibid.*, pp. 30, 59, 63).

³³ In certain monuments that present a group of military saints some are depicted in military, others in court, costumes. For example, the two inner faces of the wings of the Harbaville Triptych contain a series of eight military saints in two zones. The four in the upper zone are armed, while those below wear the tunic and chlamys. Cf. A. Goldschmidt and K. Weitzmann, *Die byzantinischen Elfenbeinskulpturen*, II (Berlin, 1931), no. 33.

³⁴ Average width, including red border at left and new plaster along right edge, .625 m.; approximate height of panel when made to align with adjacent panel at left, 2.21 m.; diameter of halo, .385 m.

cannot be definitely established. The entire inscription recording the name seems to have been confined to the upper left corner. With the exception of the $\delta \alpha \gamma \iota \sigma$, the rest of the inscription has very nearly disappeared. However, in the third line, below and slightly to the right of the *alpha* of the second line, are traces of what appears to have been the letter *nu*. From its position in the line, it seems rather unlikely that this was the initial letter. To the right of the *nu* is the ghost of a more or less vertical stroke. In the fourth line, slightly to the left of center of the *nu* are parts of two strokes, a vertical one at the left and a diagonal one at the right, which could be construed as parts of the letter *nu*, or of a *kappa*. To the right, the next letter was curved, suggesting the left part of an *omicron*.

In suggesting a possible identification of the figure, these data must be taken into account together with the type of the head, the probability that the painting represents a martyr (since he doubtless held a small cross in his right hand), and the fact that the figure is not attired in military garb. On these grounds, but still very much in the realm of speculation, one might conjecture that the figure represents the martyr Akindynus. A very striking similarity exists between the features of our Saint (fig. 18) and those of St. Akindynus in the Protaton of Mt. Athos.³⁵ Especially characteristic of the two images are the arched eyebrows, the prominent cheek bones, the extent to which the beard covers the face, the moderate length of the beard, and the treatment of the hair.³⁶ The surviving fragments of letters in the inscription could be construed to fit the name of Akindynus.

The Saint wore a rather short tunic whose color is indeterminate, for the paint of this garment is now so thin that only gray and black paint survive. It is likely that a blue garment was intended and that all blue pigment, which is used so sparingly in the frescoes of the Parecclesion, has disappeared. It was decorated with gold brocade hem, cuffs, and collar, the latter being very wide. The area of the cuff and hand has been largely effaced and little more than underpainting now remains. Above the hand is an irregular and extensive area of lost plaster (now newly filled) which probably contained the small white cross carried by all martyrs in the mosaics and frescoes of the Kariye Camii save those who wear the arms and armor of the warrior.

At the lower left, below the hem of the tunic, is a small area of the right leg where it can be seen that the Saint wore green pantaloons. Over the shoulders, but open down the front, he wore a red mantle with yellow *tablia* at both edges. His costume closely resembles some of those worn by the full-length figures in mosaic in the transverse arches of the outer narthex at the Kariye Camii. In particular, the pantaloons worn under short tunics, and the mantle worn over both shoulders and open down the front, are features that are paralleled in the figure of St. Andronicus.³⁷

³⁵ Millet, *op. cit.*, pl. 54, 1.

³⁶ Not all representations of Akindynus, however, display these traits, but the frequency with which the features of saints at the Protaton resemble those at the Kariye Camii indicates that the painters in both places had a common body of understanding in the representation of types.

³⁷ Th. I. Schmit, *Kakhrie-džami* (Sofia, 1906), pl. LXXI, no. 128.

Except for the serious loss of paint in the beard and moustache, the head, and especially the face, are in a remarkably fresh state of preservation. The colors are unusually bright in the face. The red of the lips, which seem to "float" in an otherwise effaced area, is untouched. In places the hair is also extremely well preserved. This was painted in browns and still retains its very light blue highlights in contrast to the white strokes used for the facial highlights.

260. ST. DAVID OF THESSALONIKE (Figures 19 and 20)

On the narrow eastern face of the northern anta wall is the image of the dendrite saint, David of Thessalonike.³⁸ A contemporary of the Emperor Justinian, David was a famous miracle working hermit of Thessalonike where, according to the *menaea*, he spent part of his ascetic life sitting in an almond tree "like a singing bird."³⁹ Representations of this Saint are very rare and never, to my knowledge, in quite the form in which he is depicted at the Kariye Camii.⁴⁰

The trunk of the tree is presented in a rather columnar form until, at the top, the branches and foliage assume the shape of a nest (did the painters think of the comparison to a "bird" ?), or basket, from which rise the torso and head of the Saint. The analogy to the manner of depicting the stylite saints (cf. fig. 30, for example), is obvious: the tree trunk substitutes for the column shaft, and the foliage resembles the capital. The Saint himself is portrayed as a very old and emaciated figure with both hands held palm outward before him in an attitude of prayer. He wears a scapular, the attribute of the monk, over his tunic. Visible over the scapular are the black cords and loops to which he could attach his mantle which, however, he does not wear.

The base of the tree is gnarled and so widely spread that part of it is painted on the adjacent wall to the right. Near the top of the trunk, on the left, are two stumps of branches. The surface paint is rather effaced and what is now visible is mostly a dark olive green with yellow highlights. At a height of 1.20 m. from the bottom of the panel the rather flat bottom of the nest of leaves begins. This too widens out to such an extent as to encroach on the adjoining wall to the right. The leaves of the tree are of two values of light green with white highlights, the spaces between the leaves are black, and the stems are of dark olive green with yellow highlights.

The Saint's loosely fitting tunic is light red-violet highlighted with white. the scapular is dark green with drawing in black.

³⁸ Dimensions: height of panel, including red borders, 2.20 m.; width of anta wall, including red border at left, .50 m.; diameter of halo, .305 m.; height of green zone, .585 m. The inscription was found to be clearly legible and has been somewhat strengthened by in-painting.

³⁹ Cf. A. A. Vasiliev, "Life of David of Thessalonica," *Traditio*, IV (1946), pp. 115-147.

⁴⁰ Vasiliev, *op. cit.*, pp. 143-147, who collected the representations of the Saint, did not, of course, know the painting in the Kariye Camii. The examples he cites in which David is represented in a tree are late works, mostly Russian, of the sixteenth to nineteenth centuries, and in none of them is he shown in a tree which forms a nest-like enclosure such as we have at the Kariye Camii. The earlier examples, namely, at the Church of the Anargyroi in Kastoria (A. K. Orlandos, *Τὰ βυζαντινὰ μνημεῖα τῆς Καστορίας* [Athens, 1938], p. 50, fig. 33) and at the Protaton (Millet, *op. cit.*, pl. 45, 1), depict him as standing, without his tree, and wearing an extremely long beard. The painting in the Kariye Camii is, therefore, by far the earliest example of its type that has come down to us, and in several respects is unique.

The head (fig. 20) is that of an emaciated ascetic with long thin features, hollow cheeks, and prominent bony structure. The very sunken eyes are overhung by bushy brows and the eyes themselves are hardly visible. The flesh, in its present condition, appears rather yellow, suggesting a sallow complexion. The hair and beard are gray and yellow with some lights in white.

261. ST. EUSTATHIUS (Figure 21)

In the south wall of the Parecclesion, the left half of the western pier is penetrated by an arched opening which gives some light and ventilation to an interior chamber. There is space on this pier for only one standing figure: that of St. Eustathius.⁴¹ As a pagan, before his conversion, the Saint was named Eustathius Plakidas,⁴² and under this name he is sometimes represented in the monuments.⁴³ Judging from the frequency with which St. Eustathius is represented in art, he was, after the group of six who outrank all others,⁴⁴ one of the most popular of the military saints. The "Painter's Manual" describes him as having a half gray, rounded beard,⁴⁵ and so is he represented in our fresco.⁴⁶ More precisely, he is usually depicted with wavy, partly gray hair that falls in locks behind the ears almost to the shoulders, a short, but heavy, beard that is rounded in shape below the chin.⁴⁷

In the fresco the warrior stands frontally with head turned slightly to the left. With his left hand he holds the scabbard of his sword while his right hand holds the hilt. Through the crook of his right arm a long spear passes downward, diagonally behind his right hip and leg, to rest on the ground between his feet, and upward, in front of his right upper arm, to the very edge of the border at the top of the panel. Another, shorter, spear whose surface paint is very nearly lost, rises vertically from the crook of his arm to pass in front of his shoulder. The lower end of the shaft emerges from behind the warrior's mantle. What is now visible of this spear seems to be the underpaint of green. It is not possible to determine whether it represents a first rendering, later painted out, or whether the Saint actually carried two spears, one of which has flaked.

He wears pantaloons which are covered with small scales drawn and highlighted in yellow. The feet and ankles are bound with gray spiral leggings. The short tunic with long tight sleeves is understood to be a blue garment,

⁴¹ Dimensions: height of panel, including red borders, 2.205 m.; width, between opening at left and edge of pier at right, .88 m.; height of figure, from toe at right to top of head, 1.865 m.; diameter of halo, .385 m.; height of green zone, .62 m.

⁴² See the *Synaxarium Constantinopolitanum* for Sept. 20 (*op. cit.*, col. 59,25 ff.).

⁴³ See, for example, the inscription above his medallion at the Martorana in Palermo, or that above his full-length portrait as a warrior at Dečani (V. Petković and Dj. Bošković, *Dečani* [Belgrade, 1941], Album, pl. 158). Cf. also the "Painter's Manual" of Dionysius of Fourni (*op. cit.*, p. 158) where his name is given in full.

⁴⁴ *Supra*, p. 188 and note 7.

⁴⁵ *Loc. cit.*, p. 158.

⁴⁶ See also his medallions at the Cappella Palatina and the Martorana in Palermo. His full-length portraits in warrior's costume at the Protaton (Millet, *op. cit.*, pl. 52, 2) and at Dečani (*loc. cit.*) are especially similar to that of the Kariye Camii. He is also represented at Studenica, Žiča, Staro Nagoricino (where he is called Plakidas), Gračanica, Psača, etc.

⁴⁷ In seeking the required roundness, some painters gave him great moustaches that curve upward, as at Chilandari and Dionysiou, Mt. Athos (Millet, *op. cit.*, pls. 74, 4 and 202, 2).

though little if any blue pigment now remains. Over the tunic is a still shorter jerkin which is also covered with scales. Its color, however, is greenish brown with drawing in dark brown and scales highlighted in white. Over this is worn a single skirting of vertical pieces of armor suspended from the cuirass. The vertical pieces are painted in greenish brown, brown, and white, as are the individual pieces of armor that form the sleevelets to protect the upper arm and the collar that appears over the shoulder at the left under the mantle. The cuirass itself, like the jerkin and the pantaloons, is covered with scales. The colors are those that were used in the jerkin. Finally, covering the back and the right side of the breast is a red mantle.

The scabbard is brown and the belt which twines around it is blue-violet.

262, 263. ST. SAMONAS (Figure 22) and ST. GURIAS (Figures 23 and 24)

As can be seen on the plan, the northern wall of the western bay is very largely occupied by an arcosolium and the door of the passageway that leads from the Parecclesion to the nave of the church. It is very doubtful that full-length figures existed on the wall of this bay even before the sculptured canopy was applied around the face of the arcosolium. Two medallions, however, were probably painted in the spandrels above the arcosolium before the sculptures were put in place, though the evidence has been destroyed. The only other wall space on which figures could be painted in this bay is that above the semi-circular head of the doorway, where the half-length figures of St. Samonas (no. 262, fig. 22) and St. Gurias (no. 263, figs. 23 and 24) are to be found.⁴⁸ The painting of St. Samonas, at the left, is still intact, including the inscription. The figure of St. Gurias was partially cut off at the right on the insertion of the sculptures, and his name, which fell on that side, was partly destroyed and partly painted out when the Byzantine workmen, after inserting the reliefs, painted a red border along the broken edge of the plaster, just to the left of the sculptures. When much of this secondary red border was removed in a search for the inscription, part of the initial letter of the name came to light, namely, the vertical stroke and a bit of the horizontal stroke of the letter *gamma*. This evidence tends to confirm the identification with Gurias, for he and Samonas are almost as inseparable companions in art as they are in the *synaxis* of November 15 where their feast commemorates their common martyrdom at Edessa.⁴⁹ The identification of Gurias is confirmed by comparing his features in the fresco with those of his mosaic portrait in the outer narthex of the Kariye Camii which are remarkably similar.

St. Samonas (fig. 22) bears the small white cross in his right hand before him. He wears a long blue tunic which is actually executed in cool grays, black

⁴⁸ Breadth of present wall surface from pier at left to marble sculpture at right, 1.635 m.; diameter of haloes, .39 m.

⁴⁹ Cf. the *Synaxarium Constantinopolitanum* for November 15 (*op. cit.*, col. 225,2), the *synaxis* of Sts. Gurias, Samonas, and Abibus, the latter also of Edessa. The three Saints, in that order, are represented in the mosaics of the fourth bay of the outer narthex of the Kariye Camii where the space in the arch soffits permitted only three medallions. Cf. Schmit, *op. cit.*, pl. 65, nos. 136-138, prior to cleaning. Sts. Gurias and Samonas are paired also in the southern arch of the Cappella Palatina, while at Gračanica they are pendants on the two western piers (Petković, *op. cit.*, pp. 29,30).

lines for the folds, and white highlights. The garment has yellowish red brocades at the hem, cuffs, and collar. These are studded with green and dark red gems and with pearls. The buskins (not illustrated in Figure 22, which cuts off the lower part of the figure to the left of the door) are of the same colors as the brocades. Over the tunic he wears the chlamys, buttoned at his right shoulder, but thrown back on that side to expose part of the tunic. The chlamys is of an unusual reddish brown color which is unique in the paintings of the Parecclesion unless it is the same as that used in the "shot" colors of the garment of the woman at the far right in the scene of Christ raising the daughter of Jairus,⁵⁰ or in one or two of the marbled panels in the dado below. The chlamys is decorated with a yellowish red tablion which is studded with green gems and with pearls. The garment also has a narrow edging of yellowish red.

St. Gurias (fig. 23) extends his cross in his right hand toward his companion at the left. The directions of the drapery folds on the right side, where part of the figure was cut off, indicate that on this side too his hand and forearm were extended. He wears a red tunic with tight sleeves which is decorated with brocades similar to those of St. Samonas. His chlamys, which he wears in the same manner as does his companion, is green. Like the chlamys of Samonas, this garment is also adorned with gold brocaded tablion and edging.

264. ST. ARTEMIUS OR ST. NICETAS (Figures 25 and 26)

The warrior Saint who occupies the pier in the north wall between the two bays of the Parecclesion⁵¹ (fig. 25) cannot be definitely identified owing to the complete disappearance of the inscription, but his head (fig. 26), which bears the features of Christ, reveals him to have been either St. Artemius or St. Nicetas, both of whom were customarily depicted in the image of Christ in Byzantine art at least as early as the twelfth century.⁵²

A rather unusual iconographic detail is the treatment of the Saint's right foot. Although this area of the painting has suffered considerable loss of

⁵⁰ No. 203, "First Prelim. Report," *op. cit.*, p. 277.

⁵¹ Dimensions: height of panel, including red borders, 2.265 m.; width of panel with red borders, below marble sculpture, 1.09 m.; height of figure, 1.94 m.; diameter of halo, .385 m.; height of green zone, .535 m.

⁵² The "Painters' Manual," *op. cit.*, p. 157, states that Artemius was to be represented ὁμοίως τοῦ Χριστοῦ τὸ εἶδος. Concerning Nicetas, who follows immediately after Artemius, it is said, καὶ αὐτὸς ὁμοίως αὐτῷ. These directions are more than a literary tradition, for Byzantine monuments contain many examples of this practice and often pair the two "Christ-like" Saints. At the Cappella Palatina, Artemius seems to be given precedence over Nicetas by being placed in the north arch with or near eight other military saints. Nicetas is paired with the seldom represented Andrew Stratelates at one side of the western arch as pendants to the two western military Saints John and Paul. Both Artemius and Nicetas closely resemble the Christ type that was used at Palermo. In the Martorana Artemius (but not Nicetas) is again represented in the north arch along with his military brethren and here too he resembles Christ. At the Protaton, in a painting that very closely resembles our fresco (Millet, *op. cit.*, pl. 49, 1), Artemius (but not Nicetas) was represented among the military saints. Artemius was also represented in: the chapel of St. George in the monastery of St. Paul, Mt. Athos, (*ibid.*, pl. 192, 1), Žiža, southern chapel (Petković, *op. cit.*, II, p. 21), and at Sisojevac (*ibid.*, p. 61). Artemius and Nicetas appear together at Studenica (*ibid.*, pl. 5), Gračanica (*ibid.*, pl. 66), Ravanica (*ibid.*, p. 60), the church of the Panaghia of the Archon Apostolake at Kastoria (Pelekanides, *op. cit.*, pl. 242, a), in all of which they are placed side by side. At Vatopedi, Mt. Athos (Millet, *op. cit.*, pl. 83, 1), they are placed as pendant figures at each side of the apse of the north transept, Artemius at the left in the position of greater honor. Both are dressed as martyrs, and both are portrayed in Christ's image. For Nicetas see also Dečani (V. Petković and Dj. Bošković, *op. cit.*, pl. 151).

surface paint, and part of the foot has been entirely lost, yet the essential details of the footwear are clearly evident. It can be seen that he wears the same type of soft boot, or buskin, that was worn by Procopius (fig. 14) and Theodore Stratelates (fig. 12). Whereas the latter is depicted as having removed his right boot, and thus stands with a bare right foot,⁵³ the toe of the boot of St. Artemius or St. Nicetas is represented as having been cut or torn open, thus exposing the toes of his right foot.

The Saint stands with his full weight upon his left leg and with his right leg bent at the knee. In his right hand he holds the shaft of his spear which rises diagonally to the upper right corner of the panel. His sword is girded at his waist and his left arm is inserted through the supports in the reverse side of his circular shield which is turned to expose the front face in a three-quarter view.

The painted surface of this panel is now rather thin, especially in the areas of yellows and browns, and the original coloring is, therefore, sometimes difficult to determine. The figure wears what seem to have been yellowish brown pantaloons. The buskins are light reddish violet. The short tunic, visible in the skirt, right sleeve, and in an oval area below the cuirass, is red with ornamented cuffs at the wrists where only a yellow tone now remains. The armored skirting around the thighs, which in this instance seems not to have been attached to the bottom of the cuirass, is almost entirely effaced, but one can see faint traces of a design which is similar to that used in most of the other figures. Above the skirting is an ornamented gray band like that of St. Procopius (fig. 14). Some details of the design on the cuirass can be observed in the upper part where it is painted in yellow over red. Around his chest the cuirass is reinforced by a wide band of gray, representing metal, on which are traces of an embossed bust framed in a lozenge and flanked by foliate ornaments. He also wears a highly ornamented collar. Tied tightly across his chest is a red-violet mantle which, after wrapping itself around his left upper arm, behind the shield, reappears below in folds of drapery.

The sheathed sword is long and curved, and, like the belt from which it hangs, was painted black. The shield is ornamented with three concentric zones: the outer one gray and ornamented, the second one a light red-violet originally ornamented with scales in a darker value of the color, and the inner zone, now yellow, but subdivided by parallel lines of dark red.

265, 266. ST. BACCHUS (Figure 27) and ST. SERGIUS (Figure 28)

Like the north wall of the West Bay, that of the East Bay has relatively little surface available for the zone of saints owing to the fact that in it were constructed an arcosolium at the left and a door at the right. In the spandrels above the arcosolium are two medallions which depict the "twin" military Saints, Bacchus and Sergius,⁵⁴ the counterparts to those over the

⁵³ *Supra*, p. 196 and notes 25-27, for comments on this iconographic detail.

⁵⁴ The order in which they are referred to in the *synaxaria*, in the vocables of their churches, and the usual order of rank in their joint images is Sergius, first, and then Bacchus. In their positions in the Parecclesion Sergius is given priority by being placed closer to the sanctuary. From the standpoint of protocol the saints on the north wall should be counted from right to left.

arcosolium in the opposite side of the chapel. Their inscriptions are almost perfectly preserved, but their identification would be certain in any case because they are given their traditional attribute—the *maniakion*, or necklace, which, with few exceptions, was accorded only to them.⁵⁵

The medallions⁵⁶ consist of busts set in backgrounds of three zones, each progressively lighter in color value toward the outer edge. The color of the background for St. Bacchus is light green, and that for St. Sergius is pink. The types adopted in the portrayal of the two Saints are indistinguishable: both are beardless, with brown hair, lighted with yellow, that reaches to the shoulders. In both instances large parts of the face were totally destroyed and in those areas new plaster was applied and toned a neutral color. Each held a white cross before him in the right hand.

The undergarment of St. Bacchus is red and seems to have been decorated with brocade at the collar. His mantle, buttoned at the center, under his chin, is blue-violet and bordered at the edges by a narrow reddish yellow band and ornamented at each side by a *tablion* of brocade which was studded with pearls and possibly also with colored gems.

The garments of St. Sergius are even less well preserved. His mantle was buttoned at the left and the left side was thrown back over the shoulder to expose the undergarment in a small area on that side. The mantle was green and had at least one *tablion* of brocade. The undergarment was dark gray, representing blue, and was adorned with a yellow brocade collar and with other ornaments at the shoulder.

The *maniakia* are painted in yellow to represent gold.

267. AN UNKNOWN MILITARY SAINT (Figure 29)

The only full-length figure in the north wall of the eastern bay is partially preserved on the narrow piece of wall between the arcosolium and the door.⁵⁷ Owing to the complete loss of plaster in a wide area that runs diagonally between the two arches, the middle parts of the figure no longer exist⁵⁸ and the painted surface of the surviving parts is so poorly preserved that much of the

⁵⁵ That this is the correct terminology in this instance for the necklace as an insigne of military rank (in classical usage more frequently called the *streptos*) is evident from the account of the "lives" of Sergius and Bacchus in the *Synaxarium Constantinopolitanum* (*op. cit.*, col. 115) where they are said to have been deprived, on their martyrdom, of their badges of office, the *maniakia* and *zonai* (belts). The artistic tradition wherein they wear necklaces is certainly pre-iconoclastic. See the encaustic icon of Kiev and the mosaic of St. Sergius in the church of St. Demetrius, Salonika (*supra*, note 9). For later examples, see Daphni (Diez and Demus, *op. cit.*, figs., 68, 69); the figure of Bacchus at Mileševo (A. Frolow, *La peinture du moyen âge en Yougoslavie*, I [Paris, 1954], pl. 75, 4); the Protaton, Mt. Athos (Millet, *op. cit.*, pls. 40, 41); Lavra, Catholicon (*ibid.*, pl. 137, 3); or, the mosaic medallion in the soffit of the western arch of the fifth bay of the outer narthex at the Kariye Camii, an almost exact duplicate of the fresco portraits in the Parecclesion. In the Serbian examples at Staro Nagoričino and Lesnovo (Petković, *op. cit.*, II, pls. 54 and 162) they do not wear the *maniakion*. A possible instance of another saint wearing the necklace is found in an icon of Mt. Sinai where the central figure between Procopius and Nestor is identified by Soteriou (*op. cit.*, fig. 47) as Demetrius. In his text volume (p. 64), however, he admits that the inscription is largely effaced.

⁵⁶ Dimensions: diameter, .51 m.; haloes, .30 m.

⁵⁷ Dimensions: height, including red borders, 2.265 m.; width at bottom, including borders, .62 m.; height of figure, 1.82 m.; diameter of halo, .375 m.; height of green zone, .625 m.

⁵⁸ Other losses of plaster occur in the head and feet.

detail is lost. It can be seen, however, that the Saint was clad in full armor and that he was portrayed as a young and beardless warrior. He turns his head toward the left and holds his naked sword perfectly vertically in his right hand, his right arm doubled back and extended horizontally from the shoulder. The narrowness of the wall space and the close proximity of medallions at each side seem to have dictated this pose with its emphasis upon the vertical.

The position occupied by this unknown Saint is one of great importance since he stands at the head of the rank of full-length figures of saints on the northern side of the chapel and is nearest to the lost figure of Christ that doubtless filled the northern wall of the bema.⁵⁹

The Saint wore blue-violet pantaloons and his legs and feet were bound in gray leggings tied at the top. His short tunic was blue-black (representing blue), as can be observed in his right sleeve whose cuff was olive green and yellow. The olive green cuirass was reinforced by a gray metal band across the chest. The sleevelets, as can be seen on his right upper arm, were decorated with scale patterns. The mantle, which survives only at the left and over both shoulders, was red.

268. A FRAGMENT OF A MEDALLION OF AN UNKNOWN SAINT (Figure 29)

The relieving arch of the door leading into the *prothesis* of the Parecclesion (formerly the *diaconicon* of the connene church) so nearly fills the remaining space on the north wall of the eastern bay that there was room for only two medallions in the spandrels above. A fragment of one of these still remains, but there is no means of establishing the identity of the Saint, for no part of the bust now survives and only the left side of the halo and the left quadrant of the background of the medallion are preserved. The background was painted in three zones of green, like that of St. Bacchus.

269. A FRAGMENT OF AN UNKNOWN STYLITE SAINT (Figure 30)

In the western soffit and jamb of the arch leading to the *prothesis* of the Parecclesion is the painting of a stylite Saint⁶⁰ which is complete save for the head of the Saint himself and his inscription. The column, which consists of the upper part of a column base drawn as though seen from above, a short shaft,

⁵⁹ In a sense he was, therefore, pendant to St. George, and in more normal conditions occupies the position where that chief of all military saints should have been placed. Among the more popular of the warrior saints there is one who is conspicuously absent from the set in the Parecclesion, namely, St. Nestor, who is often placed in the company of his more celebrated brethren. At Cefalù, for example, he is placed in the south wall of the chancel along with Sts. Theodore, George, and Demetrius; in the Cappella Palatina, with Theodore, Demetrius, and Mercurius; in the Martorana he is in the northern arch with six other more prominent military saints; at Hosios Lucas he is one of seven military saints in the main arches surrounding the naos. At Dečani (V. Petković and Dj. Bošković, *op. cit.* pl. 78,2), in a fresco that depicts Nestor in a type comparable to our fresco, he is the companion of Demetrius. Here, Nestor is beardless, and has wavy hair which passes behind the ears and almost reaches his shoulders, a type that conforms also to that in the Martorana. However, in the other examples mentioned above, the outstanding characteristic is that the hair is rendered in stringy locks with a ragged outline. The head of the Saint being discussed here is so poorly preserved that the type remains very uncertain and his identification as Nestor cannot be definitely established.

⁶⁰ Dimensions: height of fragment, including red border beneath, 1.47 m. on the curved surface; width of reveal, .52 m.; width of column shaft, .185 m.; height of green zone, .535 m.

and a capital, is surmounted by a cauldron-shaped vessel from which the bust of the Saint emerges. The Saint is shown frontally, holding a small white cross before him in his right hand, and with his left hand, palm outward, held vertically.

The base is painted in cool but dark grays. The shaft appears to have been gray also, but in quite a light value. A wide and very light gray highlight runs down the right side and a narrower brownish gray stripe along the left edge provides a shaded area of modelling. At the base of the shaft is a vertical band, in its center 18 cm. high, which is painted in the cool blue-gray color of the base. At the top of the shaft is a pinkish horizontal band on which the sculptured capital, of the same pink color, is placed. The vessel in which the Saint is placed is grayish green, perhaps *terre verte*.

The Saint is clad in a blue-violet mantle which is buttoned at the breast. Below, the edges of the mantle are slightly parted to reveal a blue-black undergarment. Of the head, only the lower part of the beard survives. This is painted in browns and yellows, indicating that he was an old man.

FRAGMENTARY FRESCOES IN THE DOMES OF THE PROTHESES OF THE CHURCH AND THE PARECCLESION

The fourteenth-century *protheses* of the church and the Parecclesion were reconstructions of Theodore Metochites built upon the sites of the earlier *prothesis* and *diaconicon* of the comnene church, although not necessarily in the same forms. The *prothesis* of the church, to the north of the main apse with which it communicates,⁶¹ is covered by a windowless melon dome with eight flutes. In the course of repairs to the masonry of the dome, fragmentary figures of angels were discovered in the consecutive flutes numbered 6, 7, 8, and 1.⁶² No trace of a medallion is apparent in the summit of this dome, and it is certain that its only decoration consisted of eight figures of angels. These are now so very fragmentary, and their paint is so effaced, that no illustration is provided here.

The *prothesis* of the Parecclesion⁶³ is covered by a ribbed dome (fig. 31) in eight segments, which is raised upon a high drum. In the latter, three windows in the eastern side still remain and a fourth, on the south side, had been filled. The eight ribs rise from the cornice, through the drum, to a central medallion at the summit. In six of these segments of the upper zone, above the level of the windows, fragmentary paintings of apostles still exist. The decoration of

⁶¹ The door between the two was filled by a cupboard during the period of the building's use as a mosque, but this was removed by the Byzantine Institute.

⁶² Flute no. 1 is that on the eastern axis; the others are numbered counting from it in a clockwise direction.

⁶³ In its north side, a portion of the eleventh-century wall, which is an integral part of the south wall of the bema of the main church, is still preserved. This is penetrated by an arch that had been filled with masonry in the fourteenth century. On removing the fill, fragments of fresco decoration of the eleventh century, consisting of a double armed cross accompanied by the inscription 'Ι(ΗΣΟΥ)Σ | Χ(ΡΙΣΤΟ)Σ | ΝΙ | ΚΑ, were discovered in the soffit. The existence of this door indicates that in the eleventh century the *diaconicon* occupied the site, and that communication between it and the bema of the main church was provided by the arch.

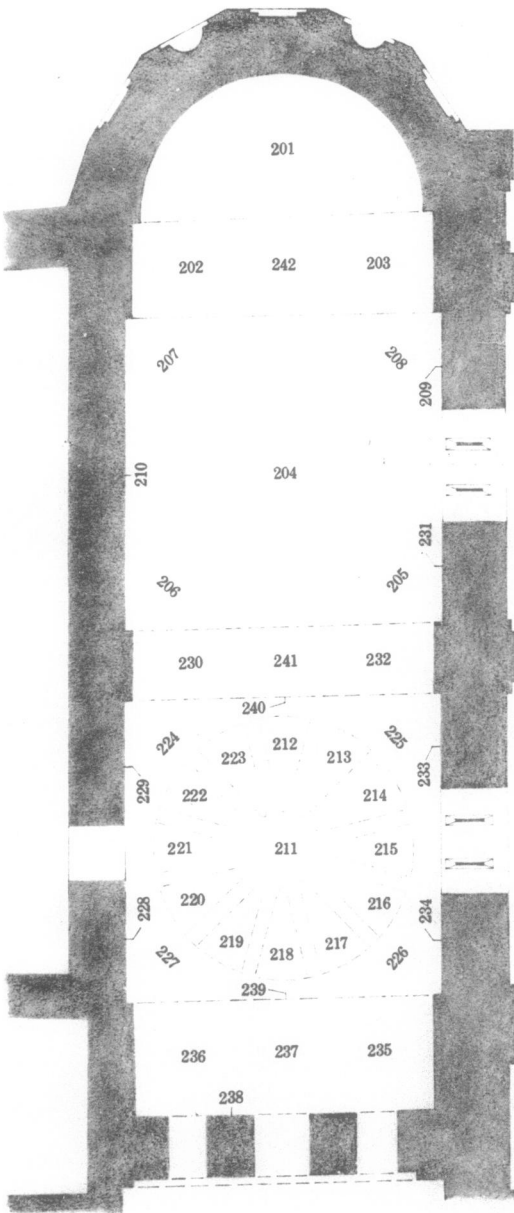
the ribs consisted of meander patterns and foliate designs in alternate ribs. Of the apostles, St. Peter was represented in the eastern segment of the upper zone. Assigning to him the numeral one, and counting the segments in clockwise direction, the fragments of apostle figures in the upper zone are arranged as follows: 1. Peter (inscribed), now preserved in little more than the cartoon sketch; 2. Paul, identified by the remains of his head with the characteristic brow and black hair; 3. Andrew, preserved only in the top of the head, but accompanied by part of his inscribed name; 4. an unknown apostle whose lower extremities are all that remain (upper left, in figure 31); 7. an unknown apostle; 8. John the Theologian, identified only by the inscription.

Not counting the blocked window to the south, four spaces were available in the lower zone for the accommodation of the other apostles. Of these only the figure in the lower zone of the fourth segment is at all preserved. Even here little more than the underpainting now remains, but he can be described as being turned toward the right, with his right hand extended before him.

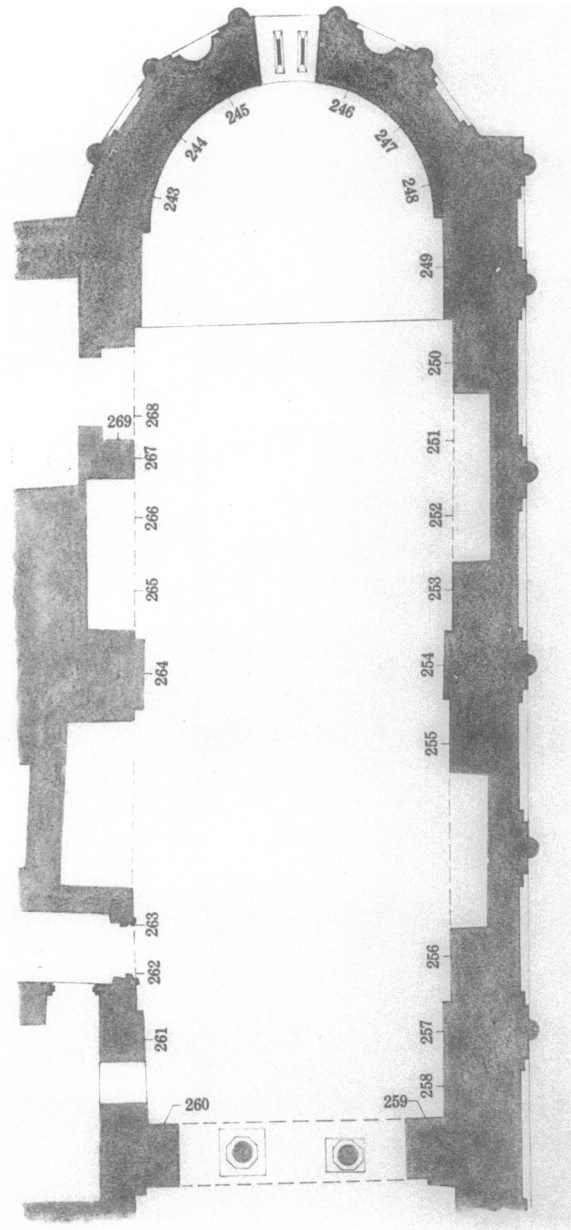
In the medallion at the center there was a rather small bust of Christ whose halo very nearly filled the available space. The halo was yellow, and at the left the drawing of one of the arms of the cross is visible. At the bottom of the medallion, i.e. to the eastern side, the shoulders spread out, and what appears to be the cartoon drawing of the hair falls over the shoulder at the right.

St. Peter, in the first segment to the east, wore a yellow outer garment, as he always does in his representations at the Kariye Camii. Very little of the surface paint now remains. St. Paul, in the second segment, is turned toward the right to face toward St. Peter who was nearly frontally posed. Paul's tunic is bluish gray, with a bluish black *clavus*, while his outer garment is reddish violet. The apostle in the fourth segment, upper zone, is preserved from the knees downward. He wore a blue tunic and a yellow outer garment. The apostle in segment number seven wore a green outer garment. St. John (number eight) carried a book and wore a red-violet outer garment.

KEY TO PAINTINGS



A. The Paintings in the Vaults, above the Cornice



B. The Paintings on the Walls, below the Cornice

Key to the Paintings of the Parecclesion

KEY TO THE PAINTINGS OF THE PARECCLESION⁶⁴

(AS INDICATED ON PLANS A AND B)

The Paintings in the Vaults and Lunettes above the Cornice (Plan A)

- 201. The Anastasis; *First Report*, pp. 264–275, figs. 63–75
- 202. Christ Raising the Widow's Son; *First Report*, pp. 278, 279, figs. 81–83
- 203. Christ Raising the Daughter of Jairus; *First Report*, pp. 275–278, figs. 76–80
- 204. The Second Coming of Christ; *Third Report*, pp. 241–254, figs. 1–19
- 205. The Land and Sea Giving up their Dead; *Third Report*, pp. 259, 260, figs. 25 and 29
- 206. The Angel Carrying Lazarus to Abraham; *Third Report*, pp. 257, 258, figs. 26 and 30
- 207. Abraham with Lazarus and other Souls in Paradise; *Third Report*, p. 258, figs. 23 and 27
- 208. The Rich Man Suffering the Torments of Hell; *Third Report*, p. 259, figs. 24 and 28
- 209. The Torments of the Damned; *Third Report*, pp. 254–257, figs. 20–22, 36, 38
- 210. The Entry of the Elect to Paradise; *Third Report*, pp. 260–263, figs. 31–35
- 211. The Virgin and Child, medallion; *First Report*, pp. 281, 282, figs. 86–89
- 212–223. Twelve Angels of the Lord; *First Report*, pp. 282–285, figs. 86, 90–101
- 224. John Damascene as Hymnographer; *Second Report*, pp. 175–179, figs. 1, 5, 9
- 225. Cosmas the Poet; *Second Report*, pp. 179, 180, figs. 2, 7, 10
- 226. Joseph the Poet; *Second Report*, pp. 180–182, figs. 3, 6, 11
- 227. Theophanes as Hymnographer; *Second Report*, pp. 182–184, figs. 4, 8, 12
- 228. Jacob Dreaming, Jacob's Ladder, and Jacob Wrestling with the Angel, *Second Report*, pp. 194–198, figs. 27, 29, 30, 40, 41
- 229. Moses and the Burning Bush, two incidents; *Second Report*, pp. 198–200, figs. 28, 29, 31, 42
- 230. Moses and the Burning Bush, third incident; *Second Report*, pp. 200, 201, figs. 32, 33, 43
- 231. Bearing the Ark of the Covenant to Solomon's Temple; *Second Report*, pp. 188, 189; *Third Report*, pp. 263–265, figs. 37–39
- 232. Bearing the Sacred Vessels to Solomon's Temple; *Second Report*, p. 189, figs. 20, 21
- 233. The King and all Israel before the Ark; *Second Report*, pp. 189–192, figs. 22, 24, 25
- 234. Placing the Ark in the Holy of Holies; *Second Report*, pp. 192–194, figs. 23, 24, 26
- 235. Isaiah Prophesying; The Angel Slaying the Assyrians before Jerusalem; *Second Report*, pp. 201–205, text fig. A, and figs. 34–37

⁶⁴ The positions of all subjects in the Parecclesion can be found by referring, by number, to Plan A or B. References are given to the Preliminary Reports in which the various paintings were described and illustrated. "First Report" = *Dumbarton Oaks Papers*, 9–10 (Cambridge, Mass., 1956); "Second Report" = *ibid.*, 11 (1957); "Third Report" = *ibid.*, 12 (1958).

- 236. Aaron and his Sons before the Altar; *Second Report*, pp. 205–209, text fig. B, and figs. 38, 39
- 237. Fragment of a Figure in West Tympanum (David or Solomon?); *Second Report*, pp. 186–188, fig. 19
- 238. Souls of the Righteous in the Hand of God (Fragment); *Second Report*, pp. 185–188, figs. 17, 18
- 239. Melchizedek the Righteous (medallion); *Second Report*, pp. 184, 185, figs. 13, 14
- 240. Christ (medallion); *Second Report*, pp. 184–185, figs. 15, 16
- 241. Christ (medallion); *Fourth Report*, figs. 1, 2
- 242. Archangel Michael (medallion); *First Report*, pp. 279–281, fig. 84

The Paintings on the Walls below the Cornice (Plan B)

- 243. Unknown Church Father (Fragment); *Second Report*, pp. 211–216, fig. 46, left
- 244. St. Athanasius; *Second Report*, pp. 211–216, fig. 46, right
- 245. St. John Chrysostom; *Second Report*, pp. 211–216, fig. 47
- 246. St. Basil; *Second Report*, pp. 211–216, figs. 45, 48
- 247. St. Gregory the Theologian; *Second Report*, pp. 211–216, figs. 45, 49 left
- 248. St. Cyril of Alexandria; *Second Report*, pp. 211–216, figs. 45, 49 right
- 249. Virgin and Child (Eleousa); *Second Report*, pp. 217–220, figs. 45, 50, 51
- 250. St. George; *Fourth Report*, pp. 189–191, figs. 3, 4, 5
- 251. St. Florus (medallion); *Fourth Report*, pp. 191, 192, figs. 3, 6
- 252. St. Laurus (medallion); *Fourth Report*, pp. 191, 192, figs. 3, 7
- 253. St. Demetrius; *Fourth Report*, pp. 192, 193, figs. 3, 8, 9
- 254. St. Theodore Tiro; *Fourth Report*, pp. 193–195, figs. 3, 10, 11
- 255. St. Theodore Stratelates; *Fourth Report*, pp. 195–197, fig. 12
- 256. St. Mercurius; *Fourth Report*, pp. 197, 198, fig. 13
- 257. St. Procopius; *Fourth Report*, pp. 198, 199, figs. 14, 15
- 258. St. Sabas Stratelates; *Fourth Report*, p. 200, figs. 14, 16
- 259. Unknown Saint; *Fourth Report*, pp. 200–202, figs. 17, 18
- 260. St. David of Thessalonike; *Fourth Report*, pp. 202, 203, figs. 19, 20
- 261. St. Eustathius; *Fourth Report*, pp. 203, 204, fig. 21
- 262. St. Samonas; *Fourth Report*, pp. 204, 205, fig. 22
- 263. St. Gurias; *Fourth Report*, pp. 204, 205, figs. 23, 24
- 264. St. Artemius or St. Nicetas; *Fourth Report*, pp. 205, 206, figs. 25, 26
- 265. St. Bacchus; *Fourth Report*, pp. 206, 207, fig. 27
- 266. St. Sergius; *Fourth Report*, pp. 206, 207, fig. 28
- 267. Unknown Military Saint; *Fourth Report*, pp. 207, 208, fig. 29
- 268. Fragment of a Medallion of an Unknown Saint; *Fourth Report*, p. 208 fig. 29
- 269. Unknown Stylite Saint; *Fourth Report*, pp. 208, 209, fig. 30



1. Kariye Camii. The Parecclesion. General view looking East



2. The Parecclesion. View into the Dome from the Southeast



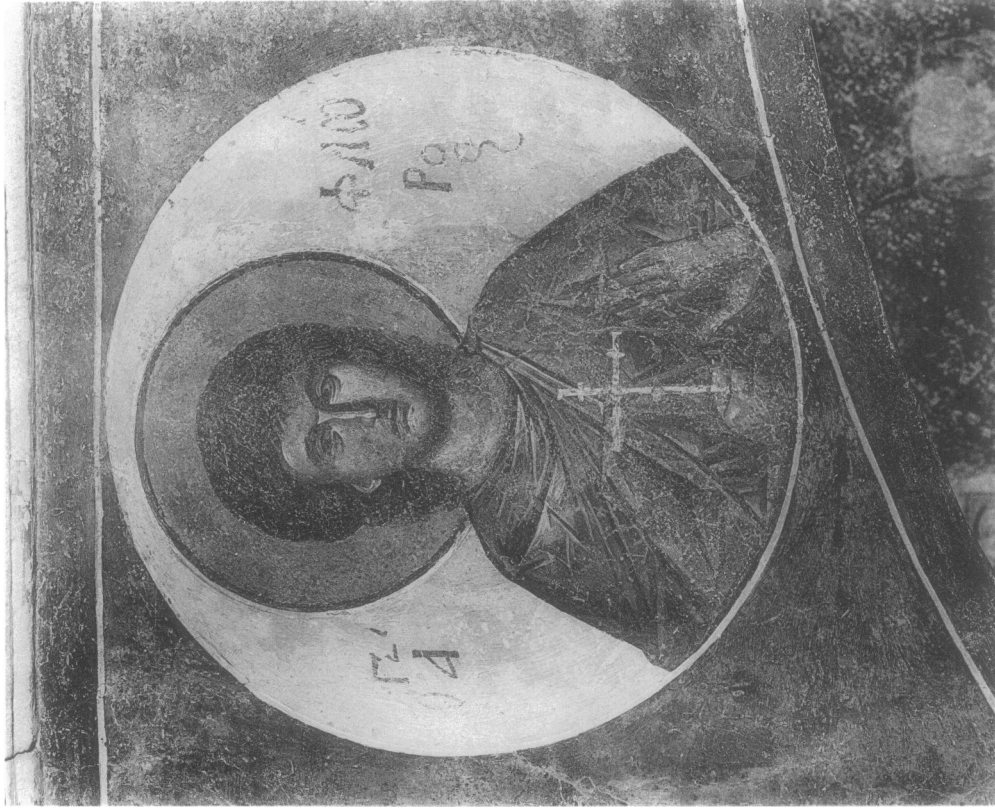
3. General View of South Wall, East Bay (250-254)



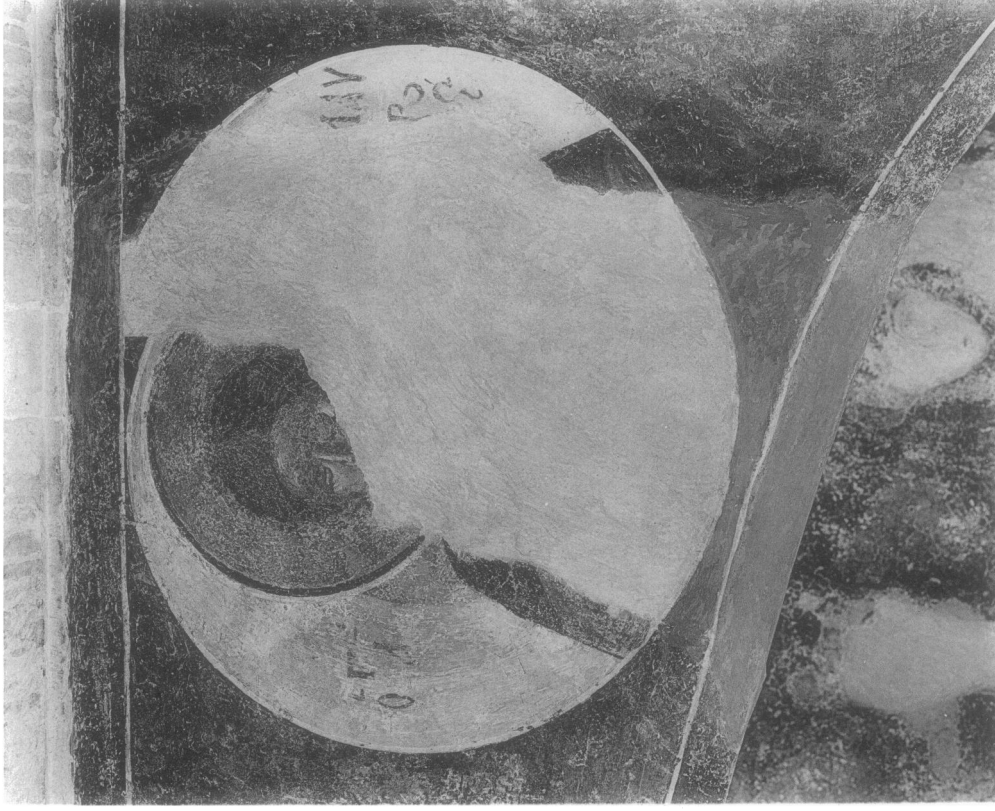
4. St. George (250)



5. Detail, Head of St. George (250)



6. St. Florus (251)



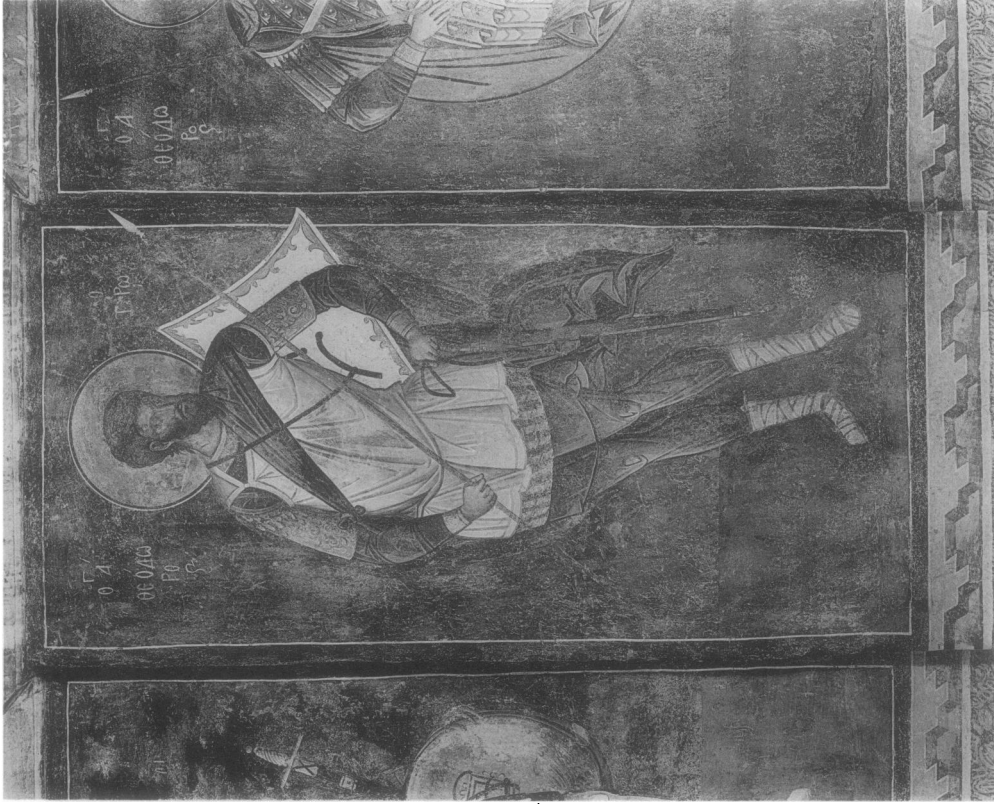
7. St. Laurus (252)



8. St. Demetrius (253)



9. Detail, Head of St. Demetrius (253)



10. St. Theodore Tiro (254)



11. Detail, Head of St. Theodore Tiro (254)



12. St. Theodore Stratelates (255)



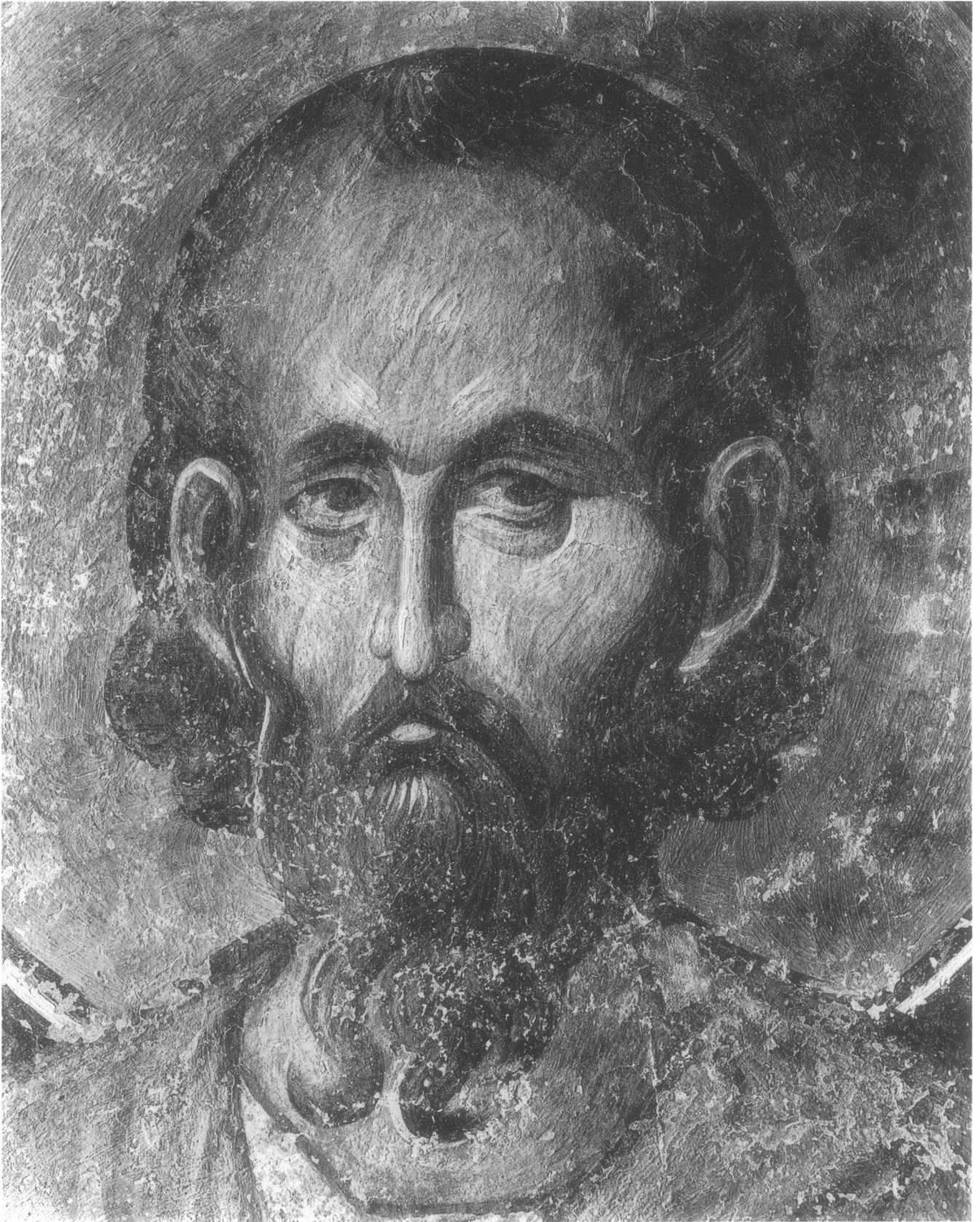
13. St. Mercurius (256)



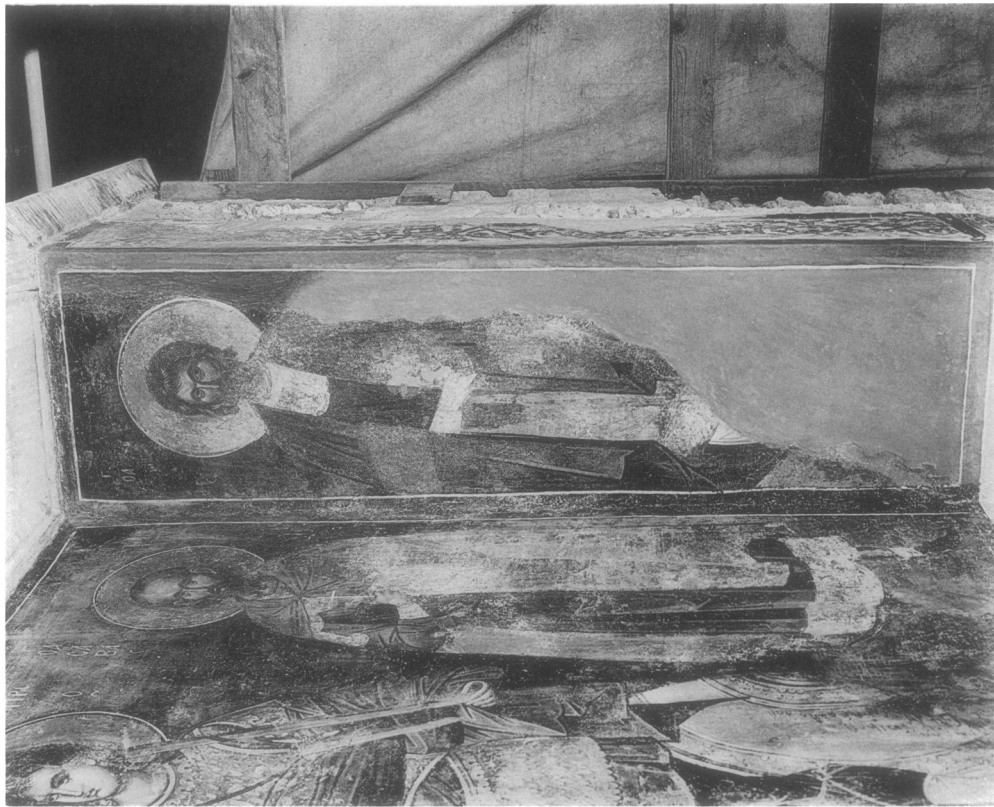
14. St. Procopius (257) and St. Sabas Stratelates (258)



15. Detail, Head of St. Procopius (257)



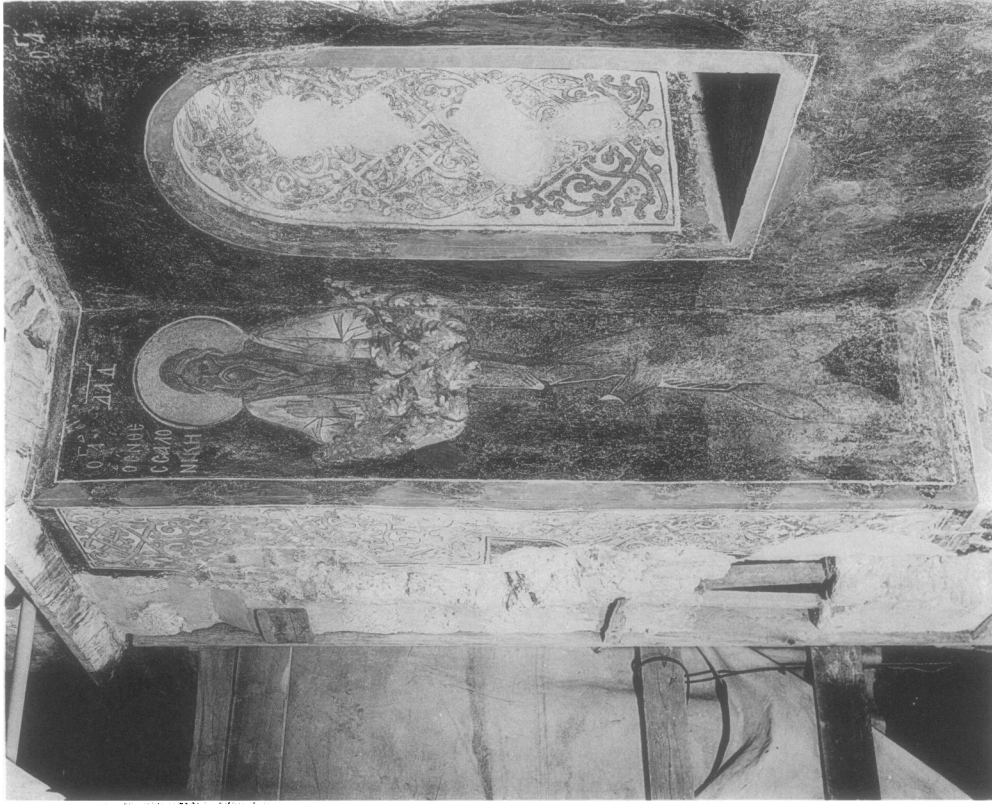
16. Detail, Head of St. Sabas Stratelates (258)



17. Unknown Saint (259)



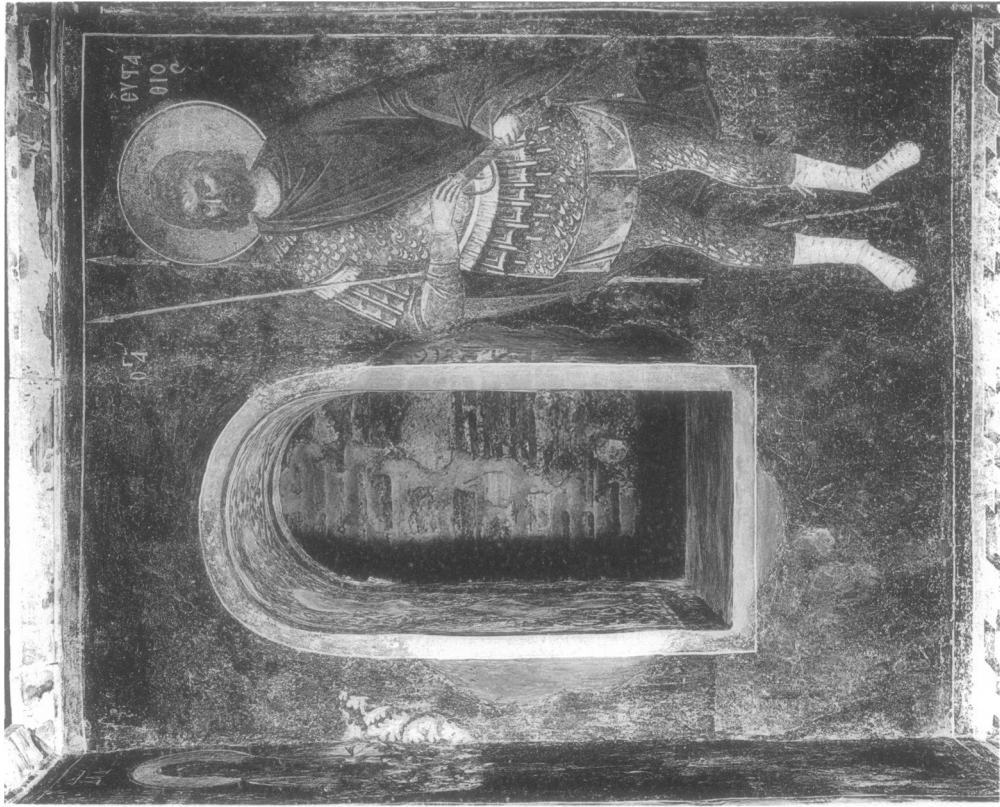
18. Detail, Head of Unknown Saint (259)



19. St. David of Thessalonike (260)



20. Detail, Head of St. David of Thessalonike (260)



21. St. Eustathius (261)



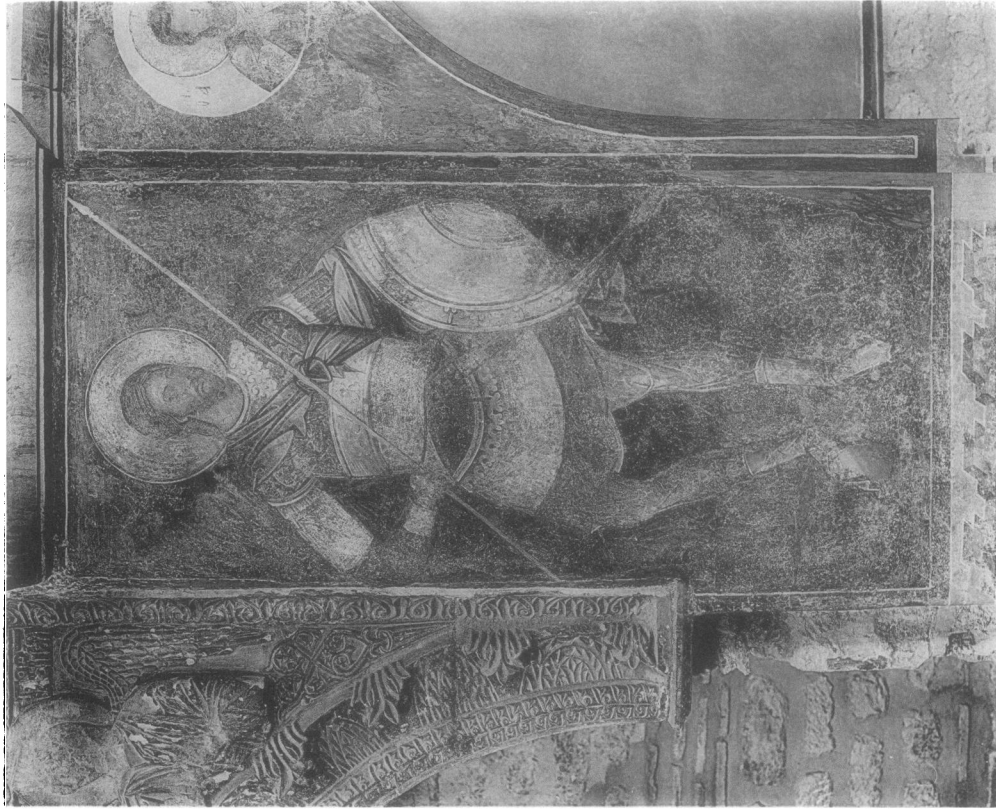
22. St. Samonas (262)



23. St. Gurius (263)



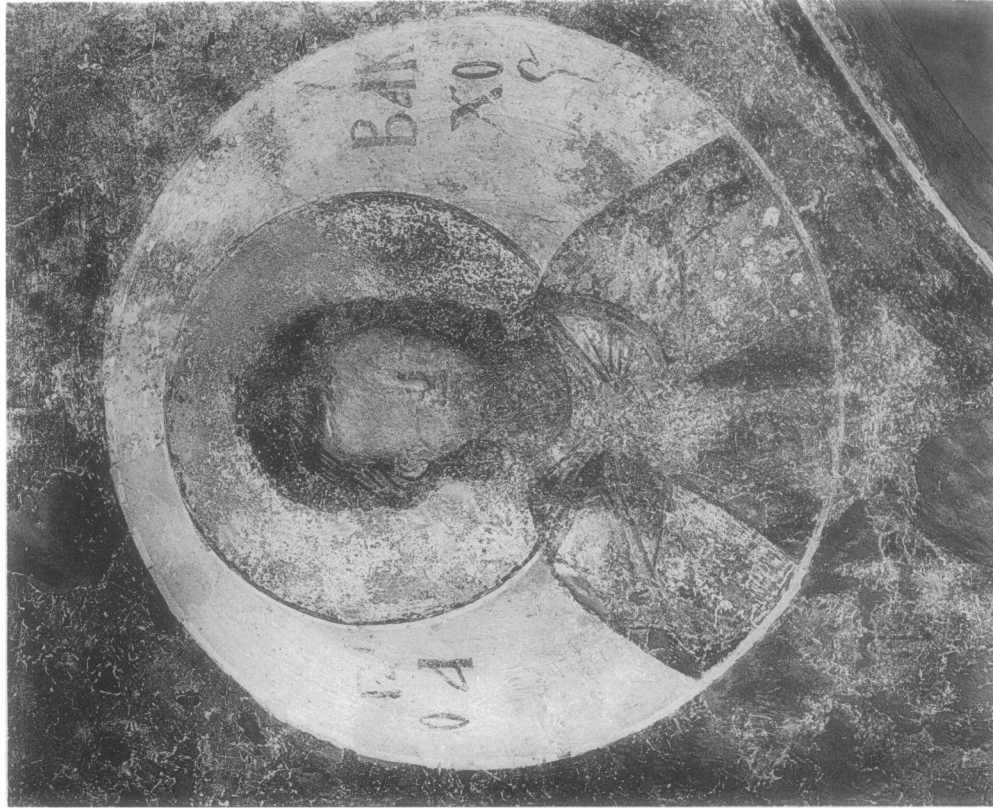
24. Detail, Head of St. Gurius (263)



25. St. Artemius or St. Nicetas (264)



26. Detail, Head of St. Artemius or Saint Nicetas (264)



27. St. Bacchus (265)



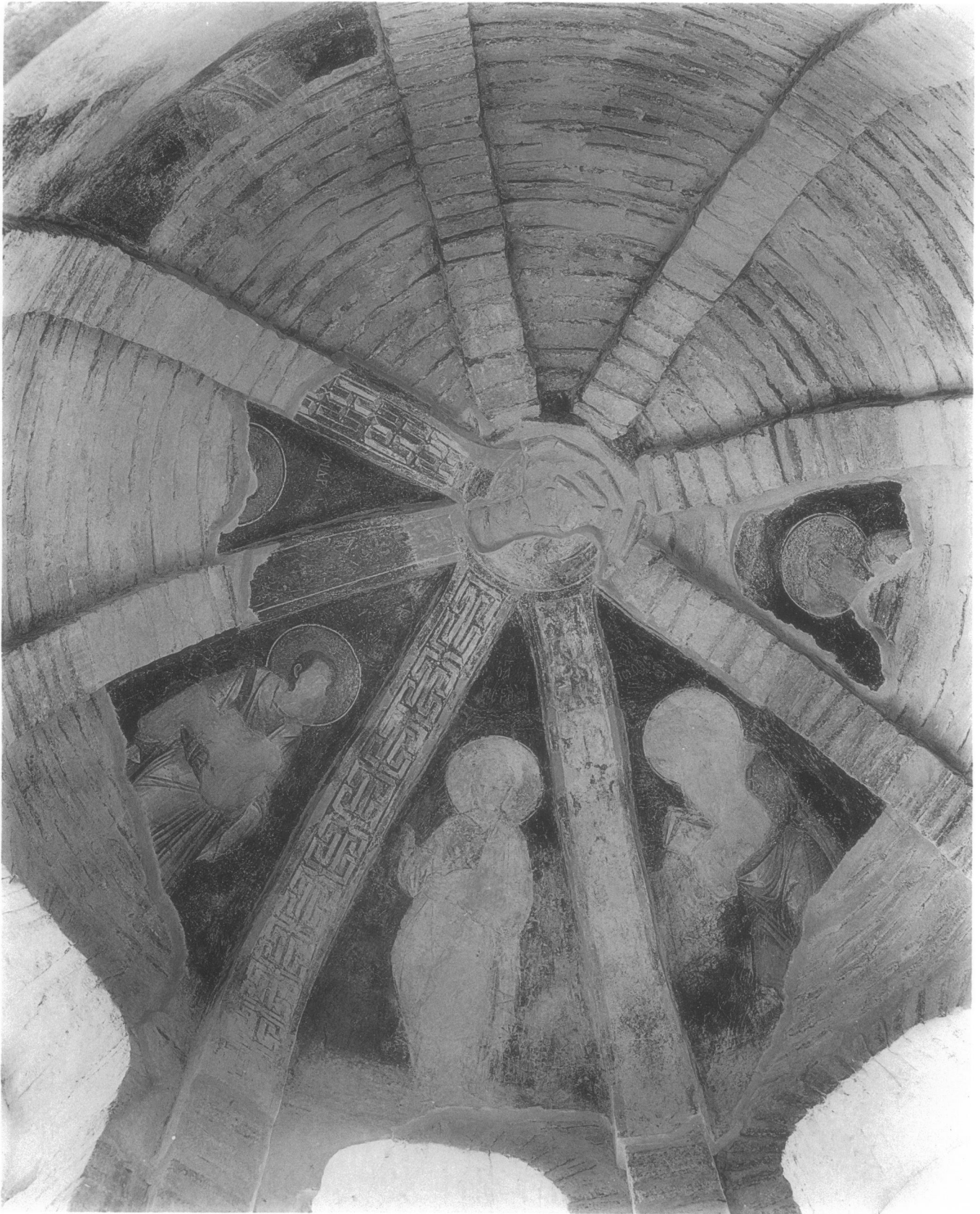
28. St. Sergius (266)



29. Unknown Military Saint (267) and
fragmentary Medallion at right (268)



30. Unknown Stylite Saint (269)



31. Fragmentary Paintings in the Dome of the Prothesis of the Parecclesion